

VOGUE



Travel Number

The Vogue Company
CONDE NAST, Publisher

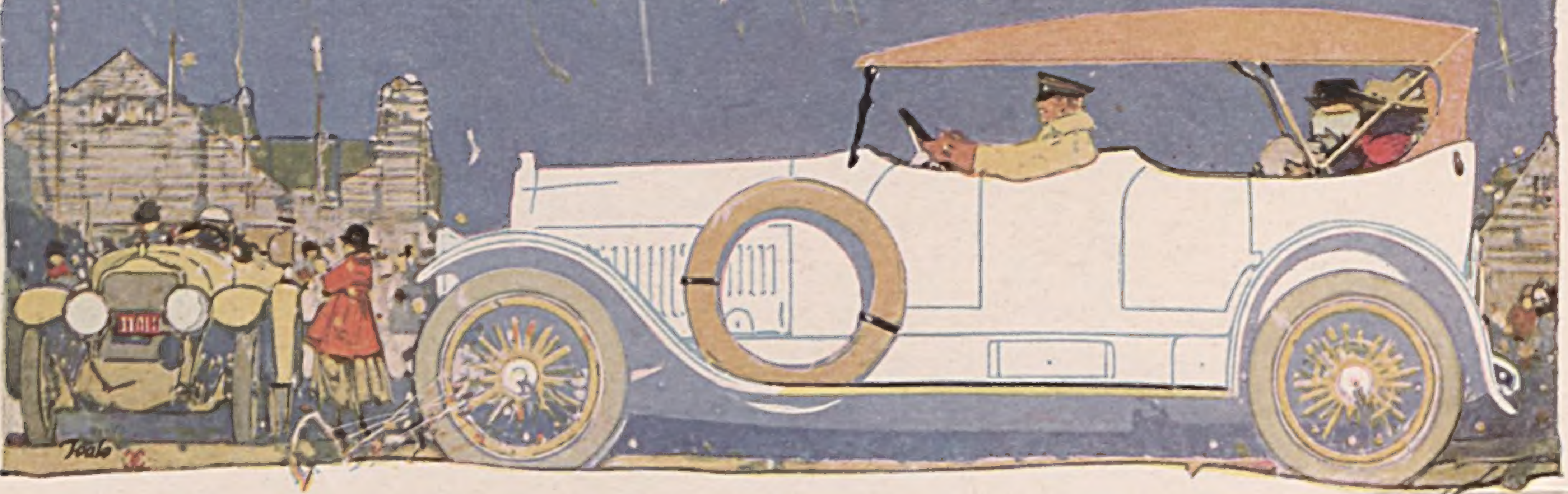
May 15 Price 25 cts

White

Custom-built

The White has within it and behind it lasting elements of satisfaction which no medium grade car can possess, custom-designed body, unfailing performance, individual appointments, and a nicety of detail which only expensive hand labor can produce.

THE
WHITE COMPANY
CLEVELAND





PADEREWSKI

CARUSO

TETRAZZINI

RUFFO

Victrola

The instrument of the world's greatest artists

It is natural that in the musical world there should be singers and instrumentalists whose transcendent art places them in the forefront of their profession.

These artists have attained their commanding positions by reason of their superb artistry, and it is no mere coincidence that they have chosen the Victrola as the instrument to carry their sublime art into the home with the utmost fidelity.

The Victrola is the greatest of all musical instruments not only because it brings you the exact renditions of the world's famous artists, but because it has through sheer merit and through world-wide recognition by millions of music-lovers earned this high honor the artists have conferred upon it.

Any Victor dealer will gladly show you the complete line of Victors and Victrolas—\$10 to \$400—and play the music you know and like best.

Victor Talking Machine Co., Camden, N. J., U. S. A.
 Berliner Gramophone Co., Montreal, Canadian Distributors

Important warning. Victor Records can be safely and satisfactorily played only with *Victor Needles or Tungs-tone Stylus* on Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.

New Victor Records demonstrated at all dealers on the 28th of each month





The Oldsmobile Light
Eight, 5-passenger—
\$1195 f. o. b. Lan-
sing. Roadster \$1195.
Write for our new
booklet "The Light
Eight De Luxe."

Oldsmobile

Light Eight

\$1195

THOSE who have expressed their preference for Oldsmobiles in the past 17 years have been people whose tastes impelled them to seek a car of above the common level of motor car merit. So the fact that the demand for Oldsmobile Light Eights has now well-nigh reached our production limit is substantial appreciation of Oldsmobile supremacy in point of beauty—of construction—of motor simplicity—of luxury—of performance.

OLDS MOTOR WORKS

Established 1880

LANSING MICHIGAN

Incorporated 1899 (35)

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent

Riding and Sport Apparel

Women's sizes, 32 to 44; Misses', 14 to 20 years; Girls', 6 to 16 years



No. 351—Women's and Misses' Wool Jersey Sport Suit, in rose, Copenhagen, amber, gold, grey, white or black, belted coat, convertible collar, large pockets; flare skirt, large pocket, detachable belt.

Special 29.50

No. 351A—Panama Sport Hat. 9.75

No. 353—Girl's Coat and Breeches Habit, of tan linen crash, full flare coat, self-reinforced breeches.

Special 12.50

Same model of black-and-white checked worsted or tan gabardine.

Special 29.50

No. 353A—Milan Straw Jockey Cap. 3.95

No. 355—Women's and Misses' Coat and Breeches, of tan linen crash, new flare coat, inset side pockets, self-reinforced breeches.

Special 18.50

Same model of black-and-white checked worsted or tan gabardine.

Special 45.00

No. 355A—Pineapple Straw Sailor. 2.95

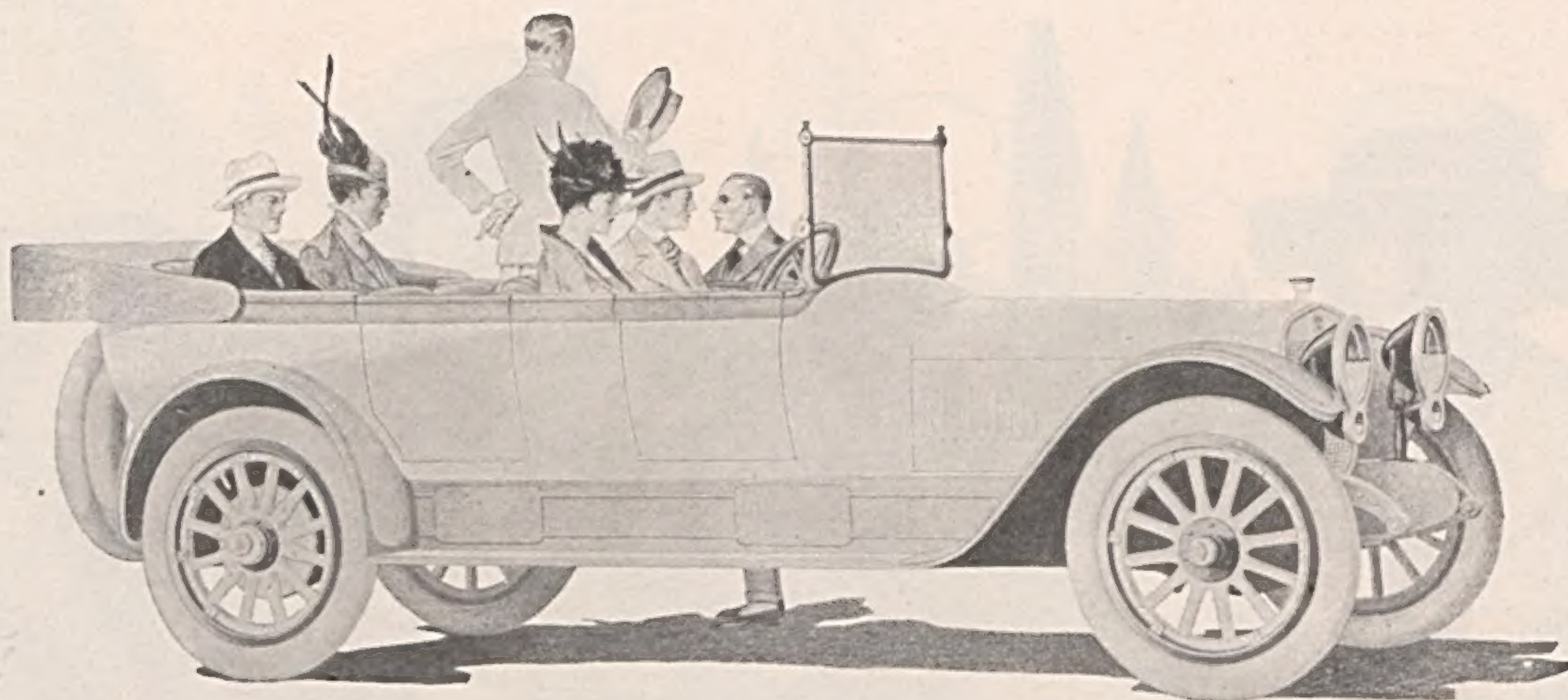
No. 357—Women's and Misses' "KhakiKool" Silk Sport Suit,

white ground striped in rose, Copenhagen or green, also all white, collar and cuffs of white silk, flare skirt finished with fold.

Special 39.50

No. 357A—Milan Straw Sport Hat. 6.95

WINTON SIX



Are You a Person or Only a Number?

THERE are two classes of automobile makers. One class treats you *not* as a person having individual personal desires, but merely as part of a mass, simply as a Number. * * * Buy from such a maker, and you are not allowed to express the slightest personal wish as to how your car shall be made or how it shall look. You must take what that maker turns out of his hopper. * * * The other kind of maker knows you *are* a human being with personal tastes distinctly your own. These makers produce superior cars, because men and women of taste are accustomed to the best the world produces and insist upon highest quality. And these superior cars are always individually finished to meet the precise requirements of the buyer's exclusive needs and wishes. * * * When you buy a Winton Six, you secure a car superior mechanically, and of precisely the beauty you most admire. * * * Let us talk it over with you.

Two Motor and Chassis Sizes

33	-	-	-	-	\$2485
48	-	-	-	-	\$3500

Complete information on request.

We submit individual body and color designs on approval.

The Winton Company

21 Berea Road, Cleveland, Ohio

BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE at 38th St., NEW YORK

"Bontell" Swimming Suits and Bathing Frocks



"Monette"—Bathing Frock of black or navy taffeta with belt, buttons, collar and skirt binding in contrasting color..... 8.95

Satin turban with satin roses. All colors..... 2.95

Satin shoes with white leather bindings. All colors 1.95

"Sang-Froid"—Swimming suit of wool Jersey in brown and green heather mixture bordered with green..... 5.95

Striped satin slippers. All colors.. 1.95

Diving cap of rubber with fluted edges in contrasting color..... 1.25

"Garconniere"—Fibre silk swimming suit in black with sash and edges of Old Blue knitted silk..... 12.75

White pebbled rubber shoes with band of black rubber..... 1.50

Diving cap of blue rubber. Rosette, streamers and band of Venetian striped rubber..... 1.10

"Anémoné"—Sleeveless Bathing Frock of navy or black silk poplin with deep arm-holes 3.95

Satin slippers with buckled straps. All colors..... .50

Cap of Venetian striped rubber. Band and rosette of gray rubber..... .65

"Déesse"—Bathing frock of black or navy silk poplin with collar, cuffs and pocket flaps of white silk poplin..... 5.50

Bathing hat of black and white checked satin faced with black satin..... 1.95

Sandals of striped satin with satin ribbon ties. All colors..... 1.50

Originations in Bathing Costumes

Frocks of pussy-willow silk and khaki kool with matching cape. High neck and long sleeve frocks of checked pongee.

Interesting combinations of La Jerz and taffeta—taffeta and tussore silk—taffeta and handkerchief linen.

A shore costume of tussore silk is banded in linen crash. A khaki kool costume with scarf of pussy-willow silk has a pom-pom hat to match.

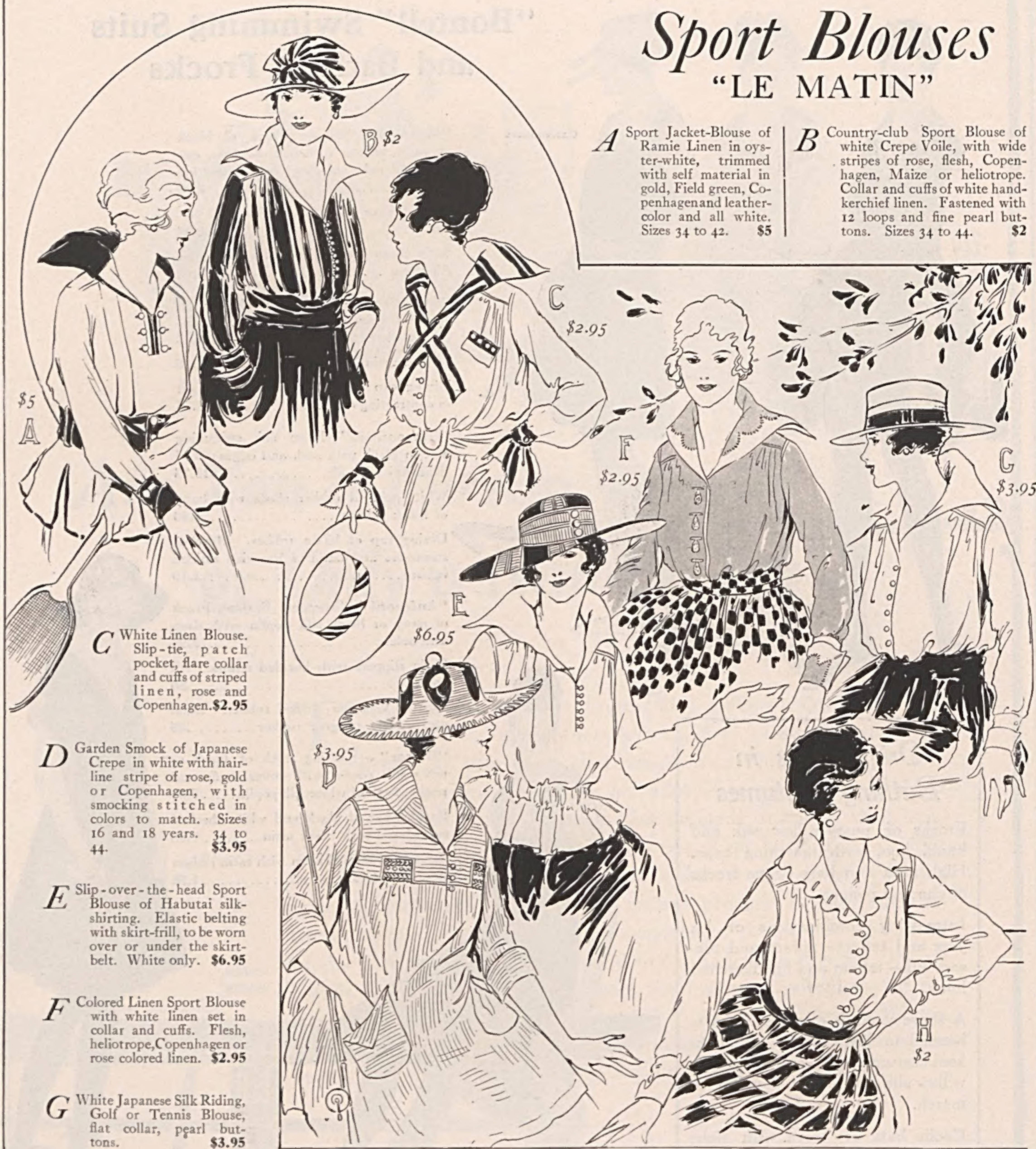
Coolie hats are worn with tight little caps of silk—crownless—with brims broad enough to keep off summer suns.



Gimbel

33rd STREET AND

Sport Blouses "LE MATIN"



A Sport Jacket-Blouse of Ramie Linen in oyster-white, trimmed with self material in gold, Field green, Copenhagen and leather-color and all white. Sizes 34 to 42. \$5

B Country-club Sport Blouse of white Crepe Voile, with wide stripes of rose, flesh, Copenhagen, Maize or heliotrope. Collar and cuffs of white handkerchief linen. Fastened with 12 loops and fine pearl buttons. Sizes 34 to 44. \$2

C White Linen Blouse. Slip-tie, patch pocket, flare collar and cuffs of striped linen, rose and Copenhagen. \$2.95

D Garden Smock of Japanese Crepe in white with hair-line stripe of rose, gold or Copenhagen, with smocking stitched in colors to match. Sizes 16 and 18 years. 34 to 44. \$3.95

E Slip-over-the-head Sport Blouse of Habutai silk-shirting. Elastic belting with skirt-frill, to be worn over or under the skirt-belt. White only. \$6.95

F Colored Linen Sport Blouse with white linen set in collar and cuffs. Flesh, heliotrope, Copenhagen or rose colored linen. \$2.95

G White Japanese Silk Riding, Golf or Tennis Blouse, flat collar, pearl buttons. \$3.95

H Sport Blouse of White Linen, Collar, Front and Cuffs finished with wide scallops. Sizes 34 to 44. \$2

FUR STORAGE ON THE PREMISES

Modern, cold air, scientifically efficient vaults in our own building. Absolute protection. Moderate rates. Write, or telephone Madison Square 8200 (Extension 34) for particulars.

Brothers

BROADWAY, N. Y.

Frill Blouses "APRES MIDI"

J Frill-Blouse of Voile with wide rain-bow colored stripes. Collar, cuffs and double frill of white, with rain-bow striped band inset. \$2

K White Batiste Blouse. $\frac{3}{4}$ sleeves. Double collar, frills, and double cuffs of fine tucking, running length-wise. \$2

\$3.95

\$2

M
\$6.95

\$2

J

\$6.95

P

\$2

L

K

\$2

Q
\$6.95

L Prince Imperial Pleated Frill-Blouse of fine Voile. Flat hem-stitched collar. Over-the-hand frill finishes the sleeves. White, flesh or peach. \$2

M Frill-Blouse of French chiffon-finished Voile. Vestment-collar and revers of Filet lace (imitation) with full lower frill. Shoulders and cuffs inset with Filet lace. White or flesh. \$6.95

N Pleated - Frill - Blouse of Crepe de Chine. Two-in-one collar and cuffs finished with two-inch ruffles. Loops and buttons. White or flesh. \$3.95

O Frill-Blouse of white cross-barred domestic Dimity. Slashed collar. Voluminous frills. Long or short sleeves. Sizes 34 to 44. \$2

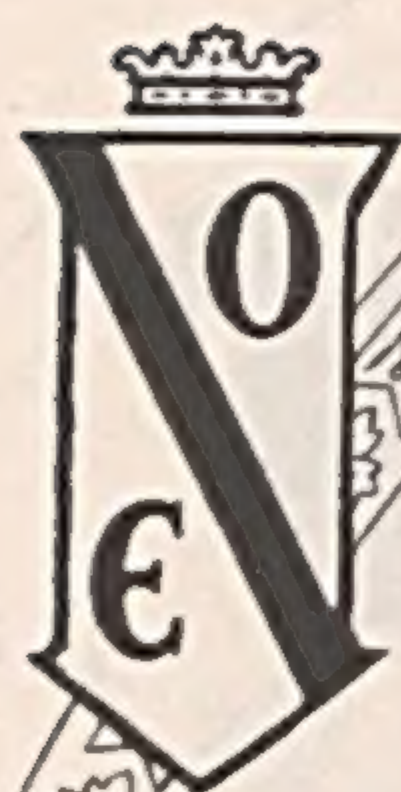
P Crepe Georgette Blouse fashioned of superior quality. Hem-stitched frills, collar and cuffs. White, flesh or peach. \$6.95

Q Frill-Blouse of Chiffon-finished Voile trimmed with real Filet lace edging on frills, collar and cuffs. White or flesh. \$6.95

SPRING AND SUMMER "SPORT" HATS

We are showing an unusually complete and varied collection of Sport Hats for Women, Misses and Children in all the very new shapes, materials and colors. Prices from \$1.50 to \$12.95.

The Ohio Electric



DRIVING an Ohio Electric is an unalloyed pleasure, born of a confidence-inspiring ease and simplicity of operation. The exclusive double drive, with magnetic control and magnetic brake, eliminates all mechanical worry.

And the owner of an Ohio is proudly conscious of the possession of a car which superbly exemplifies the finest creative effort of designer and builder, in every line and every accessory.

Descriptive literature on request.

THE OHIO ELECTRIC CAR COMPANY, TOLEDO, O.

OHIO
THE ENVIED
ELECTRIC



A unique stationery cabinet of delicate glazed calfskin, lined with white moiré silk, four compartments for stationery, "roller-top" shutter-cover, crystal handle, $13\frac{1}{4} \times 6\frac{3}{4} \times 12\frac{1}{4}$ inches: \$27.00



A helpful engagement book in exquisite glazed calfskin, pastel shades, border design of gold tooling, with days of week in gold on leather frame, renewable perforated pad underneath "perpetual" calendar on cover, pencil in loop: \$13.50



Your Present and the Bride's Future

If it be true that man accepts matrimony for the sake of woman,—and woman accepts man for the sake of matrimony,—

It may be pleasant to reflect that at least they gladly unite in accepting a Cross wedding gift for its own sake.



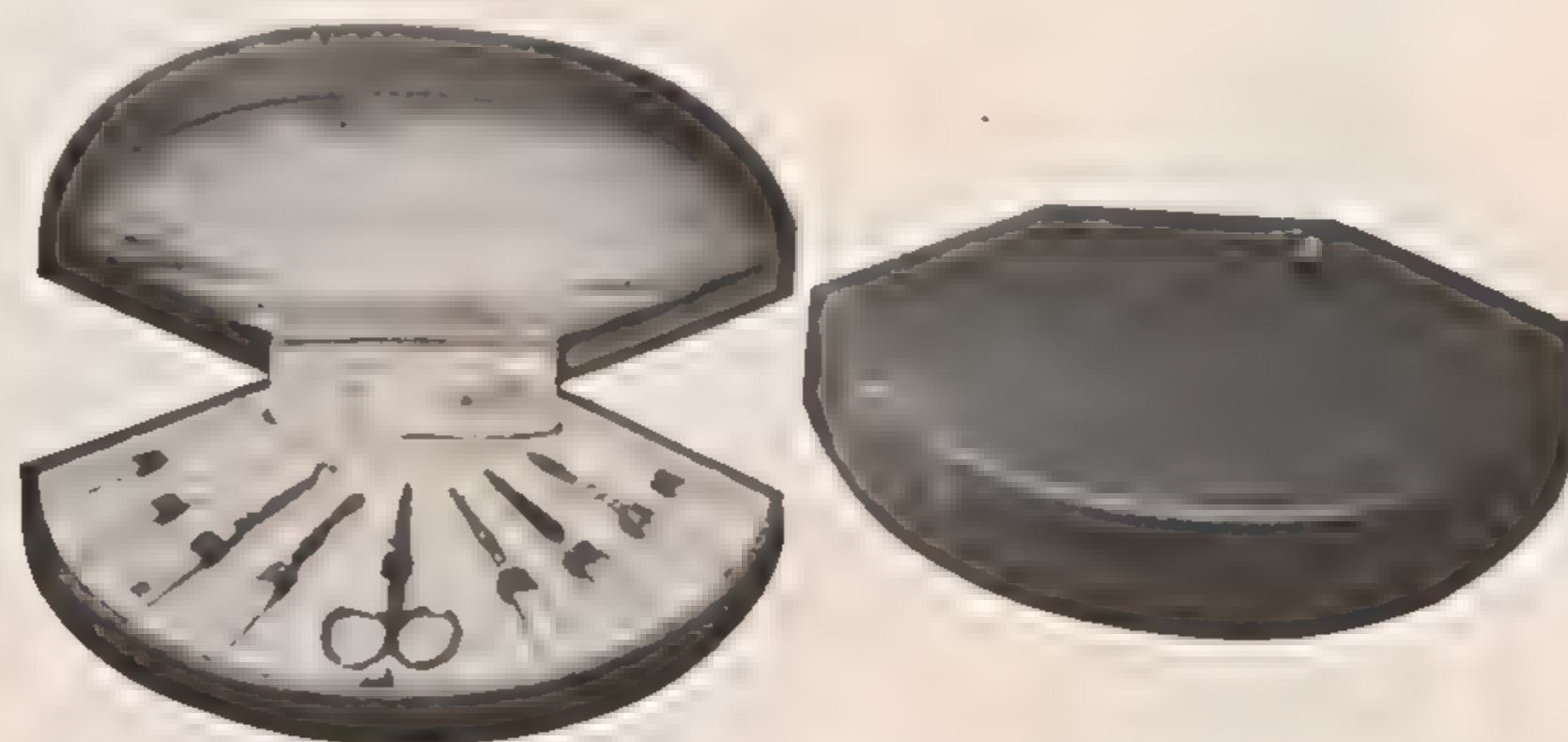
A handsome photograph frame of glazed calfskin, in pastel shades, double border design of gold tooling, "concave frame," panel size opening: $10\frac{1}{4} \times 13\frac{1}{4}$ inches, easel back: \$13.00



An artistic bride's hand-bag of fresh white faille silk, piping of black or white kidskin, colored silk lining; kid-lined coin compartment, mirror, pin-cushion, etc., silver metal mounting, figree engraving, $7\frac{1}{2}$ inches deep. Same bag in black moiré silk with white or black piping: \$18.50



A most graceful sewing stand of sturdy white enamel wicker, lined with tufted satin French art morocco leather cover in colors; fittings: scissors, thimble, bodkin, presser, thread winder, crochet, knitting, and assorted sewing needles, four spools of thread and pin cushion, height 21 inches. Complete: \$21.00



An exquisite toilet and manicure case of glazed calfskin, in pastel shades, with border design of gold tooling, lined with oyster-white satin and velvet; mother-of-pearl fittings; buffer, spoon, stick, cleaner, two cuticle knives, cleaner, file, button hook, and cuticle scissors: $9 \times 3\frac{1}{2} \times 1\frac{1}{2}$ inches: \$13.75

Mark Cross

WORLD'S GREATEST LEATHER STORES

404 FIFTH AVENUE
NEW YORK

89 Regent St.
LONDON

253 Broadway
NEW YORK

145 Tremont St.
BOSTON

Special Mail-Order Service for Out-of-Town Patrons
Catalogue Sent Upon Request

WHOLESALE DEPARTMENT
2 West 37th Street



A smart travelling bag "soft-end" design for women, in black morocco leather, moiré silk lining, with pockets containing white celluloid fittings; hair brush, comb, clothes brush, tooth and nail brush holder, buffer, boxes for soap, safety razor, and tooth powder; mirror, nail file, scissors and button hook. Gilt mountings. 14-inch base. This bag has the advantage of being very flat as well as capacious: \$29.00. 16-inch base: \$31.00. Gold-plated monograms made to order from \$2.00; as shown \$3.50

New trunk and luggage
pamphlet upon request.



BY APPOINTMENT TO



HER MAJESTY THE QUEEN

REVILLE & ROSSITER LTD 1912

HANOVER SQUARE, W.
LONDON ENGLAND

Our Collection of "Mid-Summer Models" in
Gowns, Costumes, Blouses, Wraps and Millinery
will be shown on and after Monday, May 22nd.



Rufstuff

TRADE MARK

Clothes
for
Camp
and
Outing

SOMETHING entirely new—clothes with the inimitable Abercrombie & Fitch cut, smart in line as they are practical, made of our "Rufstuff" fabrics. Designed to meet the demand for camp and country clothes which will stand the roughest usage—at an extraordinarily reasonable price. They are quite distinct from our more expensive sporting apparel, but they serve their special purpose and serve it well.

Write for the
Abercrombie & Fitch Co.
Booklet on
Summer Sport Clothes for Women



"Rufstuff" Hiking Suit

Separate Norfolk Coat	\$3.50
Knickers, with one-inch knee-strap and buckle	2.25
Leggins	1.50
White Duck Hat, faced with brown, blue or green	2.30
Shirt, light tan oisette	1.75
Shirt, white or tan Oxford	2.50
Shirt, tan flannel	3.25



"Rufstuff" Middy Suit

Middy Blouse, white or tan "Rufstuff"	\$1.50
Galatea	3.00
Bloomers, tan Galatea	3.95
Bloomers, blue serge	2.25
Moccasins, brown, chrome tanned	2.25
Middy Tie	.75



"Glacier Park" Suit of Suede Leather

Suit of pliable suede leather, in reindeer tan or soft gray—Coat and shell skirt	\$40.00
Knickers, same material, with 9-inch lace cuff	20.00
Hat, as shown, with ornament	8.00
Hunting Boots, 12-inch	11.00

Any of these Suits or Garments will be sent promptly upon receipt of remittance by mail.
Give accurate description of items and state exact sizes desired. Mention VOGUE.



"Rufstuff" Riding Suit

Coat and Breeches Suit, as shown	\$8.00
Riding Stock	1.50
Leggins	1.50



"Rufstuff" Camp Suit

Norfolk coat, with shell skirt	\$7.50
Norfolk coat, with divided skirt	8.00
Breeches, to be worn with coat for western riding	3.00

ABERCROMBIE & FITCH CO.

EZRA H. FITCH, President

53-57 WEST THIRTY-SIXTH STREET, NEW YORK

"The Greatest Sporting Goods Store in the World"

SALES AND EXCHANGES

Wearing Apparel

PINK Dresden Taffeta, Gold Lace, Evening Gown worn once. Cost \$200—Sell \$75. Black Velvet Evening Coat, fur trimmed, flame colored, taffeta lining. Cost \$365—Sell \$100. Both Size 36. Make offers. No. 308-D.

LONG boudoir coat, net lace, pink taffeta rosebuds, unused, \$15; white washable satin slip, \$7. Blue chiffon taffeta, tailored, youthful model, \$15. Dancing frock, champagne taffeta, silk Cluny, pink brocade girdle, \$12.50. Bust 37. 5 ft. 9. Antique mesh necklace, 17 inches, four points, \$20. All for \$60. No. 309-D.

BECAUSE of mourning—Evening wrap. Cost \$98—Sell \$45. White taffeta dress. Cost \$50—Sell \$25, both worn once. Black foliage hat, never worn. Cost \$25—Sell \$10. Antique seed pearl dog collar, heirloom, \$50. No. 310-D.

FOR SALE—Outgrown outfit for 3-year girl, sent regularly on approval, very cheap, handmade dresses, coats and hats. No. 311-D.

IMPORTED three-piece bisque chiffon broadcloth, lace and net. Beautiful handmade lace, good model, size 36. Cost \$125—Sell for \$25. No. 313-D.

FOR SALE—Smart dress and jacket of blue silk & georgette crepe. Size 36. Never worn, newest style. Change of plans necessitates sale. Cost \$85—Sell \$35. No. 314-D.

FOR SALE—Side saddle riding habit of Oxford gray. Perfect condition. Size 36. Cost \$55—Sell \$25. No. 318-D.

FOR SALE—Smart red leather hat, fine for motor and travel. New and in perfect condition, \$4. Finely hand-embroidered nainsook combination garment, size 34. \$5. No. 319-D.

FOR SALE—Imported gown—tomato color velvet and chiffon embroidered in gold. Never worn. Size 38. Cost \$65.00—Sell \$30.00. Black silk and chiffon dress—hand-embroidered—suitable for elderly woman. Size 40—never worn. Cost \$80—Sell \$30. No. 323-D.

EXQUISITE shell pink charmeuse and tulle evening gown. Ultra-smart, model trimmed in silver, worn once. Size 36. Cost \$65—Will sell for \$36. No. 328-D.

EXQUISITE Paisley Shawl, perfect condition. Worth \$150—Will be sacrificed for \$75, owing to desperate financial need of owner, a gentlewoman in reduced circumstances. No. 329-D.

FOR SALE—Child's pique coat, genuine Madeira embroidery \$10. Hand-made French frock, exquisite embroidery, \$4. Pique hat and smoked frock. 3 to 4 years. No. 330-D.

HANDSOME black taffeta and tulle dinner dress, latest model, \$25. White embroidered chiffon over satin trimmed with real lace. Cost \$125—Sell \$30. Blue gabardine coat, new, \$15. Black velvet suit, purple broadcloth suit, both trimmed lynx fur, each \$10. Blue serge coat dress, \$5. No. 331-D.

FOR SALE—Turquoise blue evening gown, combination of net and silk embroidered in silver. Cost \$100—Sell \$30. Black net trimmed with jet, \$20. Both Size 38. No. 332-D.

FOR SALE—Gold satin dress covered with brown silk net, bead garniture. Good condition \$20. Canary and light opalescent sequin net, canary silk over drape. New—\$25. Not ready made. Size 38-27-40. No. 337-D.

Miscellaneous

FOR SALE—Gorgeous peafowls for your country place. Cocks with long tails, \$25; hens \$15 each; or \$35 a pair for cock and hen. No. 307-D.

SUPERB Virginia Antiques—Exquisitely carved Sheraton four poster, Vases like those in drawing room at Mt. Vernon and Louis XV room, Metropolitan. Heppelwhite dining table. No. 312-D.

FOR SALE—Brussels lace shawl, heirloom, triangular, three by two yards, \$300. Bijar Persian rug, 6'3" x 13'10", perfect condition, \$300. No. 315-D.

FOR SALE—Genuine old Martin Guitar—about seventy-five years old. Wonderful tone and in excellent condition. Price \$50. No. 316-D.

SUCCESSFUL Interior Decorating business to be disposed of privately, preferably to a lady. Finest clientele. Carefully trained office force. Communications treated confidentially. No. 317-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the July 1st Vogue should be received on or before May 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

"CROWDED WITH OPPORTUNITIES"

"Fortune hunting on a small scale." That is what someone called the Sales and Exchanges department of Vogue.

We would add "bargain hunting" if we did not dislike the word "bargain" so intensely. But without quibbling over words, the fact remains that in each issue of Vogue, this department is crowded with buying opportunities—the tempting, seductive kind that one is astonished to find; and once having found, never misses the chance of finding again.

Take this page, for instance. Could you go out on Fifth Avenue, New York—or the Fifth Avenue of any city—and "pick up" such gowns, or such coats, or such suits at such prices? Some of the articles have been worn a few times by their owners; others once or twice. But *you* have the privilege of determining the condition of every article before buying it.

Crowded with opportunities indeed! And having once found them you will not let an issue go by without searching for more.

SALES AND EXCHANGES SERVICE VOGUE

443 FOURTH AVENUE, NEW YORK CITY

Miscellaneous—Cont.

BEAUTIFUL white Japanese Kimono—won gold medal, \$40. Five Japanese embroidered dresses, \$2.50 a yard. Silk parasols, \$7. Children's Japanese Kimonos, \$5 to \$10; everything new. No. 320-D.

ROSEPOINT applique Wedding Veil, \$300, worth double. Chest Gorham Silver Service, 244 pieces. Cost \$1400—For \$800. Never used. Chinese embroidered drawnwork tablecloth—new—\$40. No. 321-D.

HANDSOME Real Black Chantilly thread lace shawl, three cornered. Never used. Sacrifice \$150. One white fan, carved ivory sticks. One old-fashioned lacquered fan. No. 322-D.

SARATOGA—For Rent—Newly decorated, handsomely furnished apartment. Centrally located, will furnish as three bedrooms, or two bedrooms, drawing room, large closets, hall, bath, dressing room. No. 324-D.

FOR SALE—Hand-embroidered lunch cloth—1½ yards diameter—\$35. One year hand-embroidered baby dress—linen, \$10. Two year hand-made dress, \$5, never used. No. 325-D.

Miscellaneous—Cont.

RARE opportunity for prospective bride in securing a charming old limerick lace flounce, unusual pattern, length over five yards—formerly owned by Duchess of Kent. No. 326-D.

ALICE Blue faille suit, \$35. Flowered marquisette dress, \$10. Tennis Costume, \$8. Size 36. Medium linen table cloth, 2½ x 2. 1 dozen napkins, \$9. Pink and white cross stitch dresser cover, \$4. 18 inch center piece colored embroidery, \$2. No. 327-D.

SUPERB collection antiques. Wonderful two pedestal dining table—beautifully carved and claw feet, for \$500, with Empire sideboard to match, \$500. Duncan Phyfe dining table, gorgeous wood and carving, \$400. Duncan Phyfe card table, \$150. Other antiques in a class by themselves. No. 334-D.

FOR SALE—Oriental necklace, soft toned enamel with dark scarab in center ornament, \$10. Solid gold chain with five hand-carved pink conch shell pendants, \$10. Approval. No. 335-D.

Miscellaneous—Cont.

FINE gold chain, very long, studded with sapphires. Price \$85. Very suitable for fan or lorgnon. Exquisite design. Excellent condition. No. 336-D.

LARGE carved teakwood table, two panel screen thoroughly seasoned. Antique temple hangings. Fine Russian painting. Green silk velour hangings. Unique Chinese ornaments. Mountain sheep head. No. 338-D.

Wanted

WANTED—To purchase beautiful clothes for girl of 2½, also for lady 30. Size 38, latest models, excellent condition and reasonable. Regular correspondence wished. No. 193-B.

WANTED—Stylish suits and gowns for woman, age 22. Size 36 or 38. Waist 28. Must be reasonable. Will correspond with New York parties only. No. 194-B.

WANTED—Late style day garments. Light weight Motor Coat 40-42 Size. All in excellent condition and reasonable. Also clothing for girl 2½ years. No. 195-B.

WANTED—Smart style dark blue spring suit. Size 36 or 38. On receipt of letter will wire if suit is acceptable. No. 196-B.

WANTED—To purchase very latest models in suits, afternoon dresses, blouses, etc. Size 38. Must be in excellent condition. Regular correspondence desired. No. 197-B.

WANTED—Wedding gown white—perfect condition. Size 38. No. 198-B.

Professional Services

PHYSICIAN, wife trained nurse, will undertake temporary or permanent care child, infant preferred. Healthful New England village. Modern home. Best surroundings, mental, moral, physical. References. No. 971-C.

LANDSCAPE Architect, Harvard graduate with study and travel abroad, single, age thirty-three, wishes party of means to accompany him to Hawaii, Australia, and the Orient. No. 974-C.

WOMAN of refinement with attractive home in Newport, R. I., will care for two girls under ten years for the summer. Terms, each \$25 weekly. References. No. 975-C.

LADY with beautiful home in Ohio, member of country club, fond of children, will take for the summer one or two children. Terms \$25 a week. References exchanged. No. 976-C.

YOUNG lady with several years Kindergarten training and experience wishes position as companion to children. Willing to travel. References exchanged. No. 977-C.

YOUNG woman, university graduate, will daily supervise someone who desires to acquire conversational ease, enlarged vocabulary, diction, pleasing enunciation, current topics, et cetera. Fee high; results commensurate. No. 979-C.

REFINED, attractive, well-educated Kentucky girl, who loves children, wishes a place as governess, companion or secretary. No. 980-C.

YOUNG gentleman of culture, graduate of Stockholm and London colleges, expert in Swedish massage and exercises, desires to direct care of invalid two months of summer. Will act as secretary or companion. Willing to travel. References. No. 981-C.

YOUNG woman highest credentials would take responsibility of two or three children for summer at her camp in northern Massachusetts. Science teacher in charge of cooking. Terms \$18 per week. Domestic. No. 982-C.

A YOUNG lady with a college education desires position as resident or traveling companion or as a governess. No. 983-C.

CULTURED Eastern girl, graduate leading school of physical education, experienced with backward children, desires position as director of physical training and outdoor recreation of backward child. No. 984-C.

WIDOW having nice home near New York will care for aged lady or gentleman; dieting or special nursing optional. Reasonable. References exchanged. No. 985-C.

EXPERIENCED second primary teacher with good recommendations, wishes occupation as tutor or companion to children during the summer months. No. 986-C.

SUMMER FASHIONS

Are defined in the next Vogue, dated June 1st

The Summer Fashions will be upon you any moment, and Vogue asks you, solemnly and warningly, "Are you prepared?"

Vogue is. Vogue has seen this thing coming on for months. And the result is the June first issue—the Summer Fashions Number. It isn't just the last word in summer fashions—it's a whole new vocabulary.

What does summer mean to you?

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EDNA WOOLMAN CHASE, *Editor*

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Every school whose announcement appears in this issue has been carefully investigated by Vogue and is known to be thoroughly reliable and efficient. Each one, therefore, can be personally recommended to the patronage of Vogue readers.

The best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps are among the institutions on this list. This directory we offer to you as a convenient reference guide to the best schools of America.

This directory is published in every issue of Vogue as an index to those schools composing its list.

BOYS' SCHOOLS

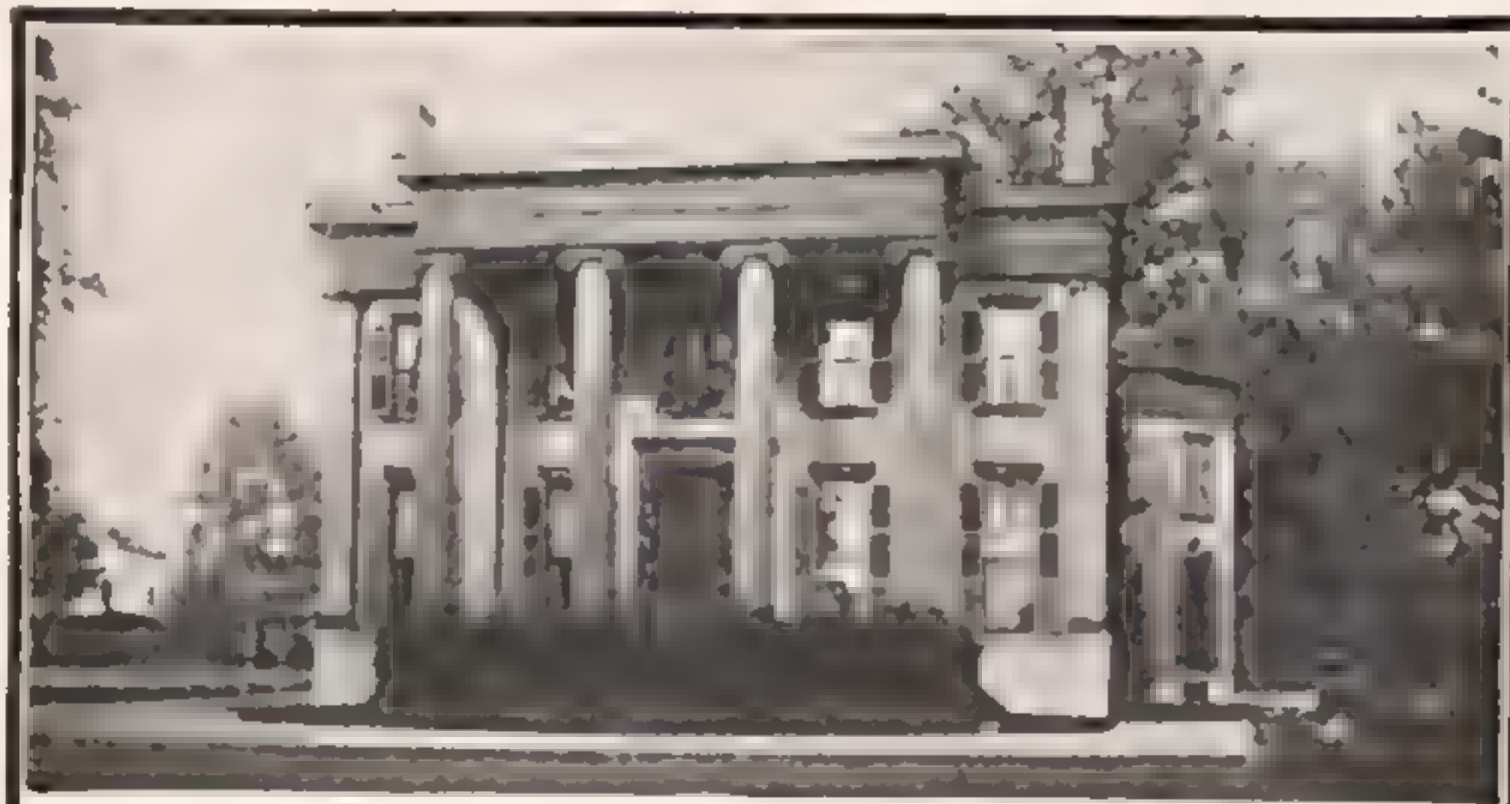
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New York



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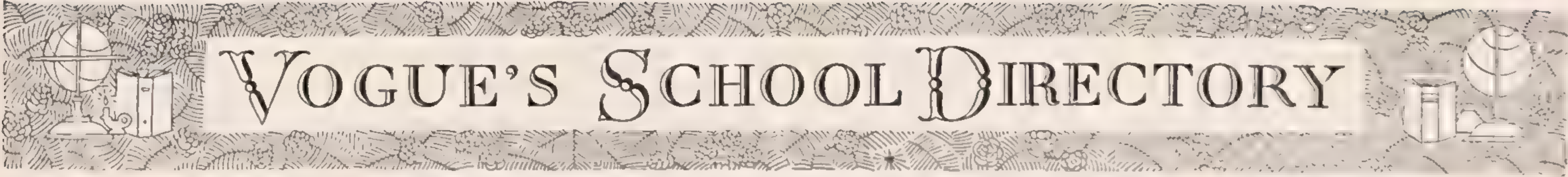
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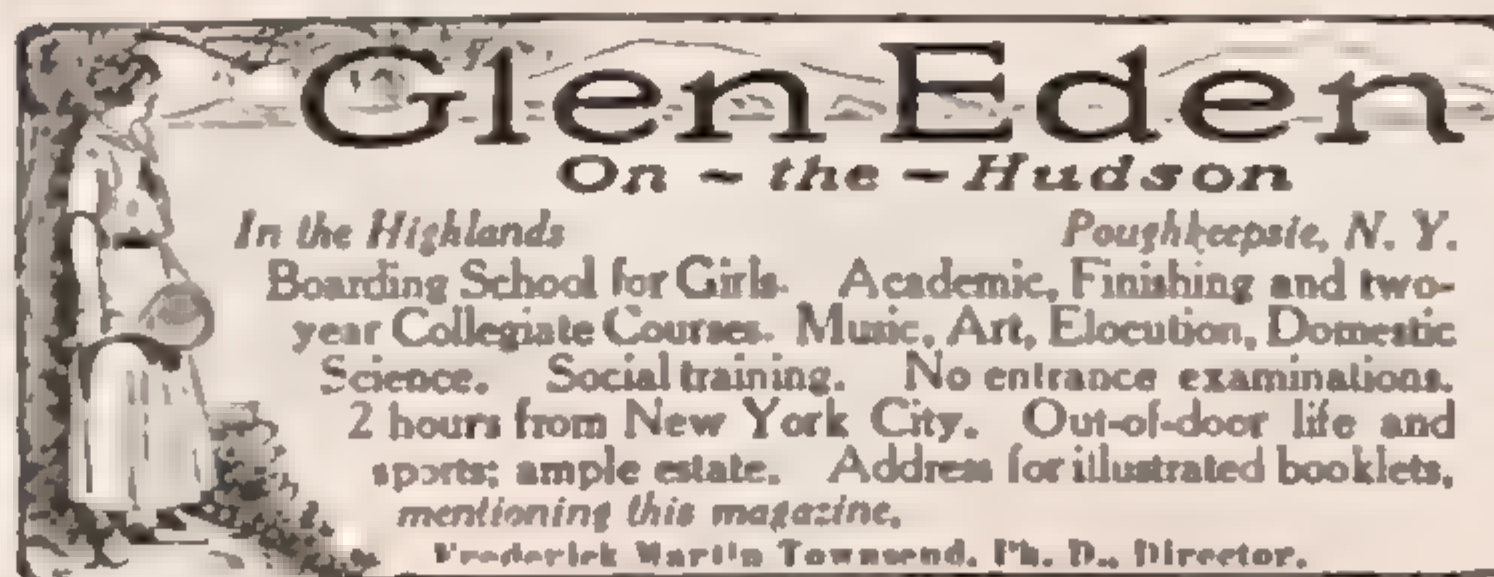
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It is with a definite knowledge of its reliability and practical value that Vogue earnestly advises its readers to consult this list before making any definite choice of schools next year. Should it not contain information which you desire, the manager of Vogue's School Service will gladly answer all inquiries addressed to him.

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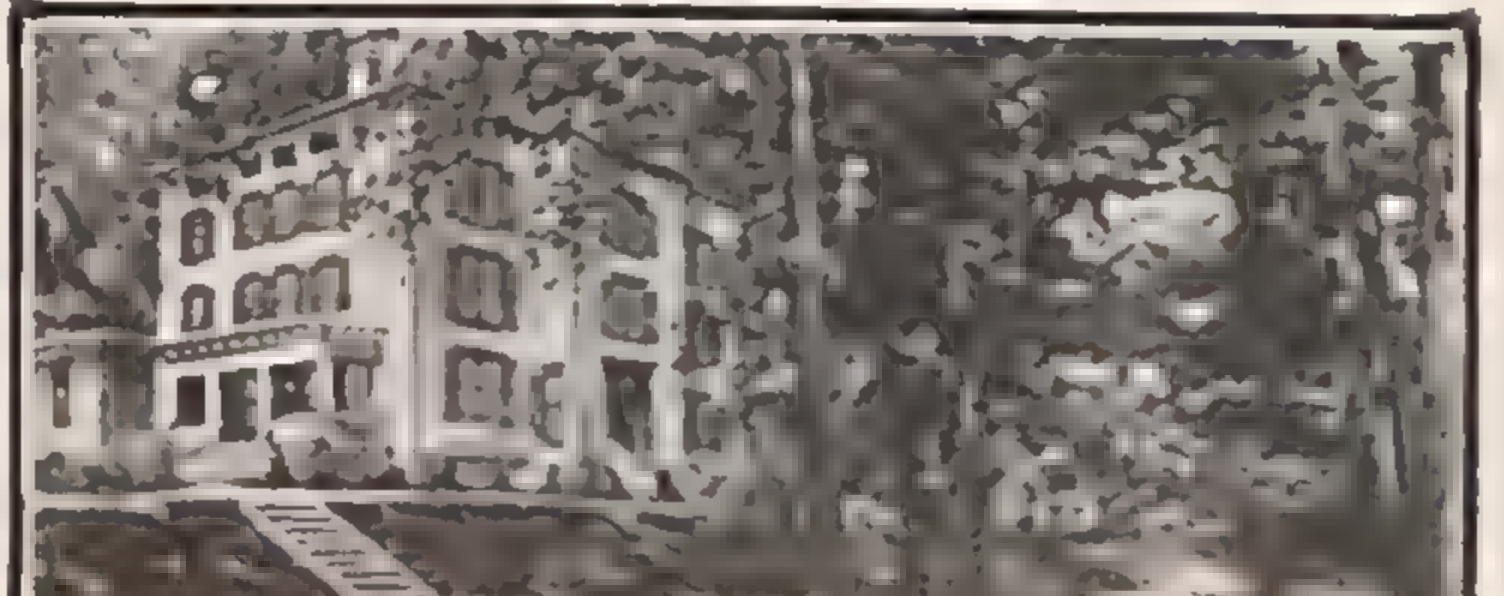
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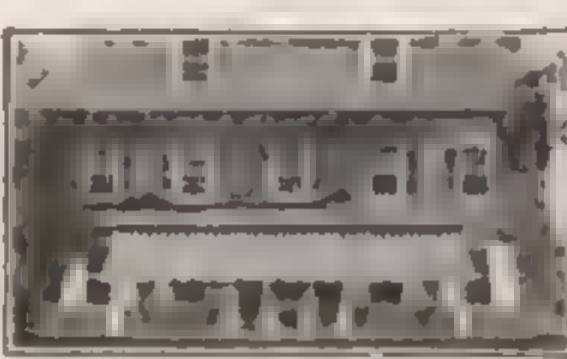
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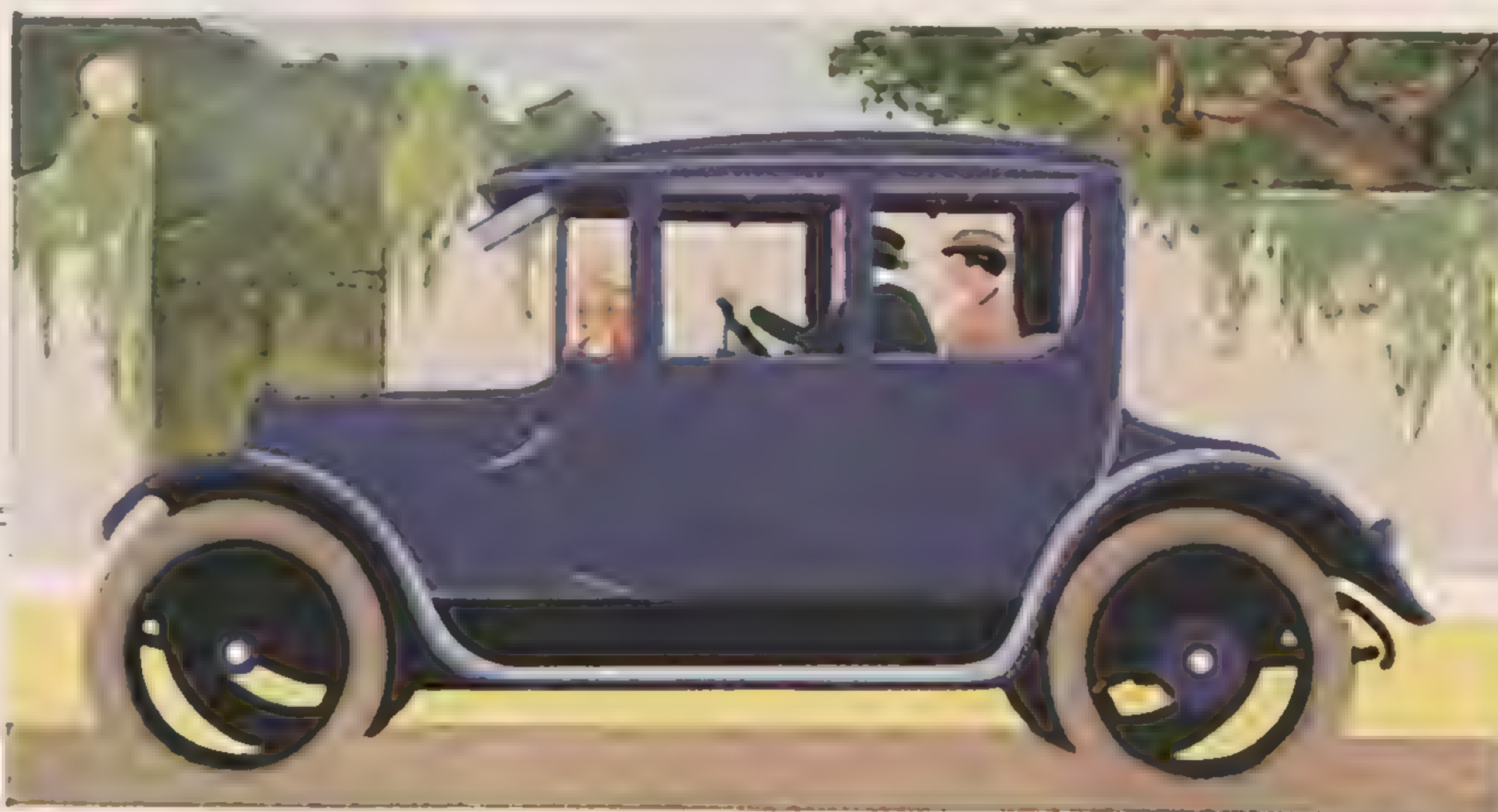
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Not very long ago we chanced to meet an Ohio woman on Fifth Avenue. "Do you know," she said, "I arrived in New York yesterday morning intending to spend several days shopping, and now," she added, "I have only two more shops on my list to visit."

It was then three o'clock in the afternoon and we asked her how she could possibly have finished so quickly.

"I was talking with a woman on the train," she explained, "who told me if I wanted to do my shopping in the least time, to make up my shopping list from the Shoppers' & Buyers' Guide of Vogue. That is just what I did and you see the result!"

The moral of this little tale is obvious: if you want to reach the best shops in New York without having to search the city for them, make up your shopping list from these pages.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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JANE GRAY CO., 2 EAST 23d ST., N. Y. C. Summer shop proprietors will find an attractive line in cretonne porch pillows & bags, tourists' baskets, telephone dolls.

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ONE OF VOGUE'S regular large advertisers offers some particularly good ideas in the new Spring Catalogue, sent upon request. Address Gift Agency, 314 Fifth Avenue, New York.

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STUFFED GOOSE GRAB BAG. Gay goose, stuffed with 20 imported toys. 21 in. high. Price \$1.50. Distinctive ideas in Gifts. Catalog. Studio Shop, Studios 20, 21, 23, 96-5th Av., N. Y.

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Write these shops today
They are reliable and ready to serve you

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A LITTLE more than five years ago, Mrs. Beebe was looking around for some remunerative occupation. Mrs. Shaddle also desired an addition to her income, so the two women bought up the children's clothing establishment of Miss Young.

That was how the firm of Beebe & Shaddle came into existence. Both members of the new firm were enthusiastic and full of original ideas. They proposed to inject some of their enthusiasm into the making of children's clothes, and to import individuality and style where banality and stiffness had prevailed.

Apart from their artistic sense, these women were possessed of more than the ordinary feminine knowledge of business methods. Thus when they opened their shop on 33rd Street, they inserted an announcement to that effect in the Shoppers' & Buyers' Guide of Vogue. A year or so later, when they moved to 46th Street they took especial pains to see that their announcement continued to run.

Now, with their shop in charming quarters at 69 West 46th Street, the Beebe & Shaddle announcement in Vogue continues to bring customers to their door. In fact, they told us only recently, that, in the five years of their business career, most of their patronage has been traced directly to Vogue.

SHOPPERS' & BUYERS' GUIDE SERVICE

VOGUE

443 FOURTH AVENUE

NEW YORK CITY

Wall Papers—Cont.

RICHARD E. THIBAUT, INC. Wall Papers. Madison Avenue at 32nd St., N. Y. Washington Heights, 3621 B'way, N. Y. Bronx, 485 Willis Avenue, N. Y.

RICHARD E. THIBAUT, INC. Wall Papers. Boston, Mass., 96-98 Federal St. Newark, N. J., 141, 145 Halsey St. Bklyn, N. Y., Flatbush & DeKalb Aves.

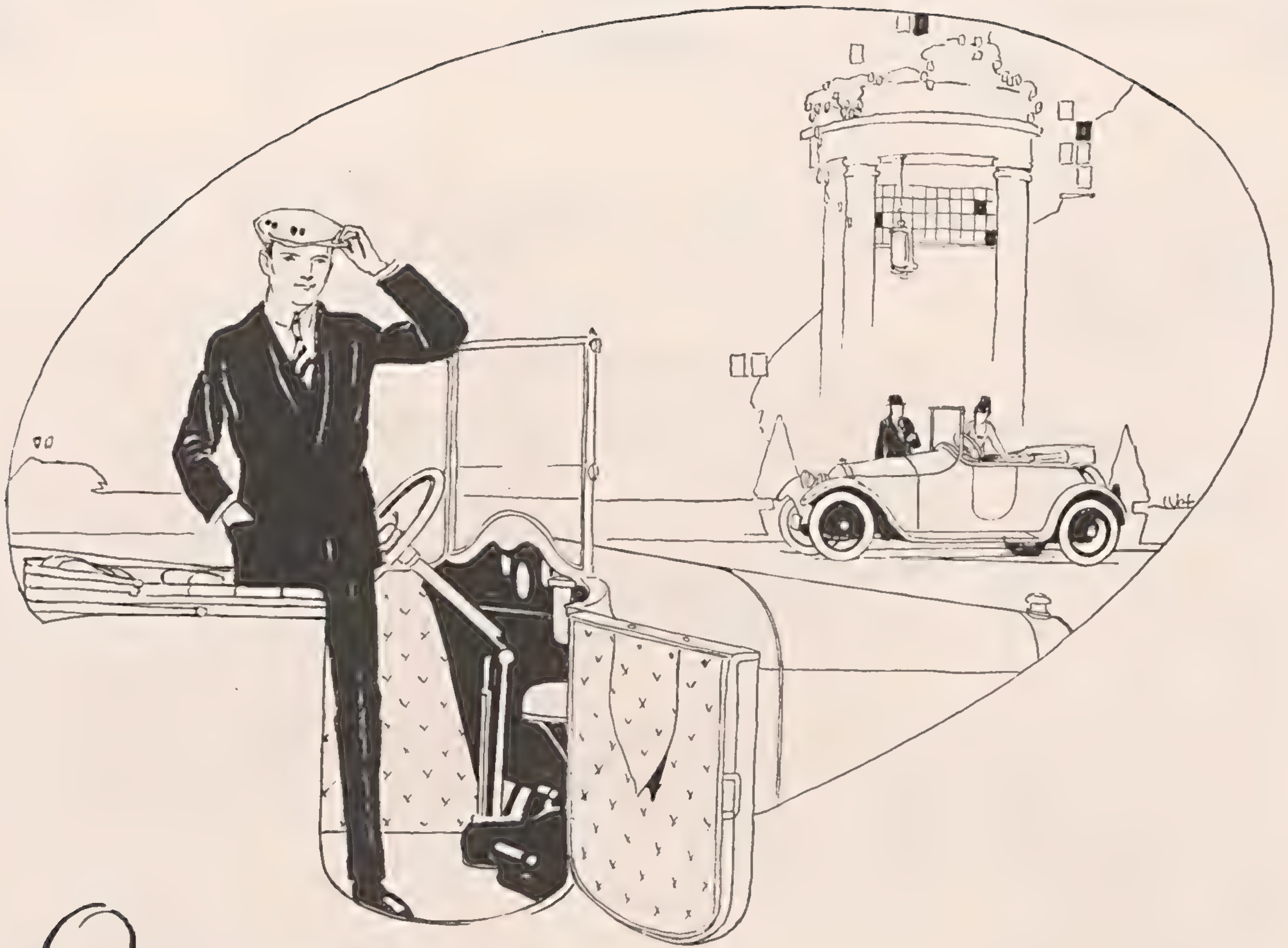
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Scripps-Booth Company
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As for This—The Travel Number

WELL, Vogue traveled over the world, and it could not wait to tell you about it. Therefore this number occurred right now. Vogue wanted to tell you where it had been and show you pictures of why you should go there, too. And that your journey may be just one success after another, this Vogue has a whole new edition of ideas about what to wear, here, there, and on the way.

But How Do This Shopping?

Vogue can do a tremendous amount of traveling—for you.

"I have always been curious to know if any one else ever shopped through Vogue."

This we heard one day at luncheon, and we longed, as one does long to do these things, to go and tell her. It is astonishing, and it grows every day more astonishing, but the single people—you, and a friend of yours, and one or two like you in every village, town, and city,—mount up into the tens of thousands who shop through Vogue.

Why? Just consider. Did you ever know of a woman who was not just on the point of buying something? Vogue makes a business of knowing them. The result is that Vogue knows what women want, and knows where it can be bought cheaper and better than an individual could know. Vogue is the individual shopper perfected into an efficient business.

Now, when women everywhere are busy (and how unpleasant it is to have errands these first warm days!) doing the thousand and one things attendant upon going away, these wise women in every town are letting Vogue run their errands, and they are being as cool and comfortable as the proverbial unpickled pickle. Perhaps you are one of the hot, tired, distempered ones, who haven't time for a good-by *thé dansant*, who can't get away for this week-end, who— Well, you need Vogue.



VOGUE has undertaken a campaign to increase our coast defenses. You have doubtless heard about the Lorelei (such a sad sad story in the Fifth Reader); Vogue has adopted the idea and is going to establish on our whole coast a defense of sirens. Helen Dryden and Vogue and Paris have connived, and the results in the June 1 issue are the most (adjectives censored) bathing-suits imaginable.

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The Next—The Summer Fashions Number

A NEW parasol and a new bathing suit, even though Vogue will show you both in the next issue, do not make a summer wardrobe. We used to say, "I am going to the mountains, so I won't need much." Could there have been a time for such a word? Nowadays all the machinery of Paris—that same quick French wit which is being half the battle in this present war—is focused on ways and means of trapping, hoodwinking, cajoling, forcing, winning the smart woman to look to her new frocks if she would keep her laurels. The day never dawns but fashion has changed subtly over night. If you would be known,—be new.

Have You Heard of the Invasion?

The fashions of summer are upon us. In the war of the opposing and contending modes something is won or lost by fashion every day. Vogue is fashion's Taube; it keeps a watchful eye on the battlefield. Do the lines of fashion shift and change—Vogue knows. Do the couturiers launch a stirring advance—Vogue knows. Does some fashion show signs of weakening—Vogue knows. Vogue is a courier, and comes from Paris to drop bombs of fashion on expectant readers. And Vogue is not censored. It does not come from "Somewhere in France"; it comes from Paris.

Speaking of Bombs

Did you know that the Metropolitan Opera Company was going into the motion picture business? No? You ought to read the next Vogue. Cavaleri is to make her "cinema" debut (now that Geraldine Farrar has made hers), with Scotti, in "La Tosca."

C O N T E N T S f o r M A Y 1 5 , 1 9 1 6

Cover Design by Alice Little

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Photograph by the Misses McCaul and Dickson

MISS LOUISE S. S. TREVOR

The wedding of Miss Louise S. S. Trevor and Mr. James Couper Lord, son of Mrs. Cornelius C. Cuyler, will take place on May 15, in St. Bartholomew's Church. Miss Trevor is a daughter of Mr. Henry Graff Trevor, and has been, since her debut in 1914, a leading spirit in the younger set of New York, and an enthusiastic member of the Junior League

• V O G U E •

THE TAMED TROPICS

An American City Set in a Huge Botanical Garden, Flooded with Tropical Sunshine, and Set to Music—That Is Honolulu

By M. LANDON REED



THE cable address of Honolulu is "Paradise," and Paradise it surely seems to the traveler as the ship rounds the point of Diamond Head and he has his first view of the coast. The city lies around a crescent-shaped bay enclosed by coral reefs, and it is set against a background of somber mountains and guarded at the side by solitary peaks.

The first sounds of Honolulu to greet the traveler are strains of music and voices calling "Aloha! Aloha!" This is the Hawaiian welcome. Waiting on the pier is a native band, and groups of natives smile and wave their hands. As the visitor steps ashore, they hang wreaths of gay flowers about his neck. The recipient expresses his gratitude in the expected manner and walks on wearing the wreath and vaguely hopes that it does not look the way it feels.

As, thus decorated, one rides about Honolulu, the conviction grows that the United States has annexed not only the loveliest spot on earth but the most prosperous. Nobody seems to have anything to do in Honolulu, and visitors (especially New Yorkers) note with a sigh of relief that no one seems trying to out-speed his neighbor. In this wealthy city there are few pretentious homes; yet all the homes are beautiful, for the villas and bungalows set in the midst of rare vines and flowering trees appear set in one great botanical garden. Everywhere there is a blaze of color,—hibiscus hedges, beds of golden-shower, and masses of the dark red bougainvillea. No wonder flowers flourish there, for the climate is a perpetual spring.

AMERICA IN THE TROPICS

Oahu Island, the center of the Hawaiian group, is a vast plantation. Fields of rice and taro fill the valleys, sugar plantations lie along the coast, and farther up the hills grow pineapples, coffee, and bananas. Taro is the chief food of the native Hawaiians. The plants have roots rather like sweet potatoes, and these are dried, pounded, mixed with water, and made into poi, a putty-like substance. Few visitors have a craving for poi, but all enjoy the fish steamed in the native manner between ti leaves, and the native pineapples, which are served with whipped cream.

In the midst of these tropical surroundings one

may pay for all things with American money and exclaim at each new scene in English, for that is the official language. Little Hawaiian is heard save in songs. It is a soft musical language, composed of only twelve letters, and syllables are repeated with striking frequency, as in "hula-hula," the native dance, "wiki-wiki," (hurry up), and "Ka-mcha-mcha." It is said they have no word for "gratitude," "virtue," or the "weather." Why bother to talk on such heavy themes, when one could be singing or surf-riding? Their alphabet and dictionary were first written down by a Bostonian. Experiencing the "heaven-born climate," he saw no need to talk about the weather. One wonders how two natives make conversation when first they meet, however.

The people of Honolulu are justly proud of their schools and colleges, which are modern buildings surrounded by spacious grounds and are open to all without regard to race, creed, or color. Many of them are named after Kamehameha, the one great native figure in Hawaiian history. It is interesting to know that in the golden days of '49, rich Californians sent their daughters here to be educated at Oahu College, which has a beautiful park-like campus surrounded by royal palms.

THE SOCIAL LIFE IS ALL ON THE OUTSIDE

Social life in Honolulu is an outdoor life. All the world agrees in spending the days on the verandas or the beach, or in going on long motor rides over the fine roads. The presence of an army post adds to the gaiety of the season, but no one needs recreation in Honolulu. It is enough just to live and to breathe the scented air. Even the most energetic tourist succumbs to the influence of this peaceful existence. It is at the Outrigger Canoe Club at Waikiki Beach that fashionable Honolulu meets in the afternoon to see the sports. Occasionally visitors are brave enough to try canoe surf-riding, and once they have rushed over the waves they pronounce it most thrilling. The swimming champion in the Olympic games in 1912, Duke Kahanamoku, who has recently come to New York for various contests, is a frequent visitor to the beach.

It is hard to leave Waikiki, but the Bishop Museum must be visited, if only to see the famous royal cloak made of yellow feathers from the oo bird. The oo has one little yellow tuft under its wing, and thousands of the birds were required to make one royal cloak—a veritable slaughter of the innocents. Judging from the museum exhibit, ancient Hawaiians were not highly skilled, either as artisans or artists.

The native Hawaiian of to-day also is averse to work. Whenever it is possible he employs a Chinaman to do his work, while he goes out to play. Play is his art and his life. He revels in riding, dancing, singing, feasting, and above all in water sports. He does a little deep-sea fishing for sharks; when that grows tame, he gets into a canoe and paddles straight for the crest of a wave. The



© Underwood & Underwood

A photograph of a general view of Honolulu and a view of Honolulu itself are as widely different as a gray March afternoon and a blazing August morning. The charm of Honolulu is in its wealth of color, its brilliant flowers and trees, its scented air, and the blue Pacific beyond



© Underwood & Underwood

Once upon a time the Executive Building (above) was the royal palace. Now the American flag waves assuredly over it, and it contains the offices of the governor, and the chambers of the senate and of the house of representatives.



They say that Rainbow Falls are a miniature replica of the falls at Tivoli. The water drops over a cave into a pool far below.



The first one sees of Honolulu as the steamer nears it is its crescent-shaped coast-line; the first one hears of it is the welcoming "Aloha" of the natives; and the first one feels of it are "leis," the wreaths of gay flowers those same welcoming natives hang about one's surprised and reluctant neck.



Photograph by Press Illustrating Service, Inc.

Hawaii is young as a territory of the United States; but it is a veritable child wonder, and Honolulu is an infant phenomenon of a capital, for it boasts a hotel as palatial as any in its mother country. The Moana at Waikiki Beach is to Honolulu what the Poinciana is to Palm Beach.



This is the sort of thing one sees in Hawaii,—great fields of sugar cane with slim coconut palms swaying above them, and, because Hawaii is now an American country, an important little train goes puffing progressively through them.

Courtesy of Raymond and Whitecomb Company



© Underwood & Underwood

Diamond Head was once a volcano, but it sowed its wild oats and, extinct, settled down to a Gibraltar-like old age. It mounts guard over Waikiki Beach, where the bathing is said to be the finest in the world. There one rides the surf, in an outrigger canoe, like this one in the foreground, or on a surf-board. A surf-board? Picture a deified ironing-board; picture riding on—not under—the breakers on it, crouching if you are a mere human, standing if you are one of the superbeings

more adventurous mount surf boards and dash inshore over the breakers at a terrifying speed.

But the native Hawaiian music makes up for the lack of any other arts or sciences. The simple melodies of this land are soft melancholy airs, inexpressibly sweet in their minor strains, like the plaintive *Aloha Oe*; while words and music blend in the spirit of pride and pathos of *Hawaii Pono*, the national song of a vanishing nation.

THE HAWAIIAN VERSUS THE CLOTHES PROBLEM

The Hawaiian, as a child of the sea, has an inherited distaste for clothing. Of course, ex-Queen Liliuokalani wears Paris gowns, as do some native social leaders, but the *holukus*, a species of "Mother Hubbard," is the native costume most often seen on the streets. An amusing story is told in the reminiscences of a Mrs. Thurston, who came to Honolulu as a bride in the first American expedition in 1819. Finding the natives friendly, she invited the queen to visit her, discreetly sending with her invitation the gift of a bolt of New England cloth. The queen took the hint, but not having the least idea how to wear the present, lay down upon it and rolled over until she had wrapped herself in the whole bolt. Then she called on the missionary's wife.

The dance of the hula-hula girls is the only disappointing thing in Honolulu. The essentials of their costume are a grass skirt and a large wreath. These wreaths are made of leaves or paper, and are usually yellow, for that is the favorite color. Weird music, like the sound of a tom-tom, accompanies the dance, which, at best, has more of contortion than of grace.

But there is delight in the aquarium. No one dares come back to America and tell the truth about that aquarium. All fish stories pale beside it. From the little "butterfly" fish and the blue and green fluffly-tailed fishes, which might well adorn an Easter hat, to the awful octopus, it is the most amazing exhibit that ever came out of the sea.



Over the Nuuanu Pali, the precipice of the Nuuanu Valley (for "pali" is Hawaiian for cliff), Kamehameha I, "the Napoleon of the Pacific," drove his opponents to their death, then united the tribes in a single nation. Close hats are the preferred mode, as in the valley between the sheer walls the wind blows at thirty miles an hour

This octopus, by the way, reminds one that the tentacles of the octopus were among the dainty morsels denied to women by the feudal system of tabu, which the ancient lords of Hawaii used as a means of discipline. Women were not permitted to eat at the same table with men; the choicest fish, cocoanuts, bananas, pork, and turtle were denied them; even speech was sometimes tabu. This sounds only amusing in the twentieth century, but it was serious enough to the Hawaiian woman, for "breaking tabu" meant death. It is just a hundred years since this custom was abolished by Liholihoh, son of Kamehameha the Great. Women have since dined with their husbands, eaten the choicest food, and, as the height of emancipation, talked as much as they pleased.

CASTE, AS IT GOES IN HONOLULU

The native women are at their best in appearance while they are very young. Like most women of the tropic climates, they grow old early. The better class native woman marries a native or a white man. The lower class women prefer Chinamen, for they provide good homes and are of domestic nature. The Portuguese, of whom there are many, expect their wives to work with them in the fields, and the Japanese seem not to be favored as husbands.

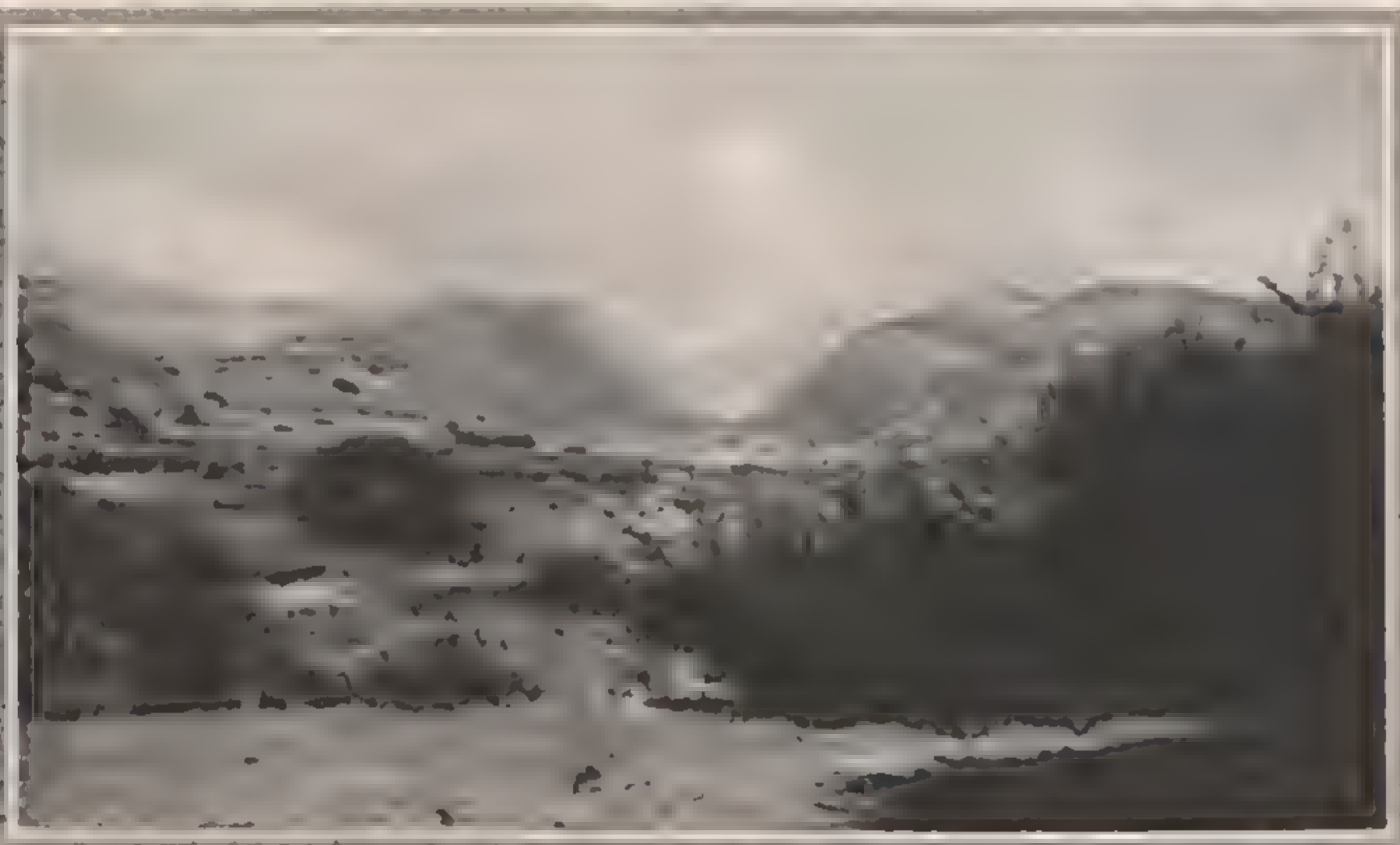
One often meets quaint Japanese or Chinese girls on the streets, and their oriental costume seems in keeping with the tropical vegetation. But Buddhist and Confucian temples fit oddly into a landscape where New England architecture is dominant. The number of Japanese and Chinese together about equal the white population of Honolulu. There is no foreign quarter, in the usual sense, for here the oriental is as the white man, and some orientals, the Chinese especially, are among the wealthiest residents.

It is difficult to think, as one looks about the well-built city of Honolulu, that not a century has passed since the first group of Americans landed on this coast.

(Continued on page 136)



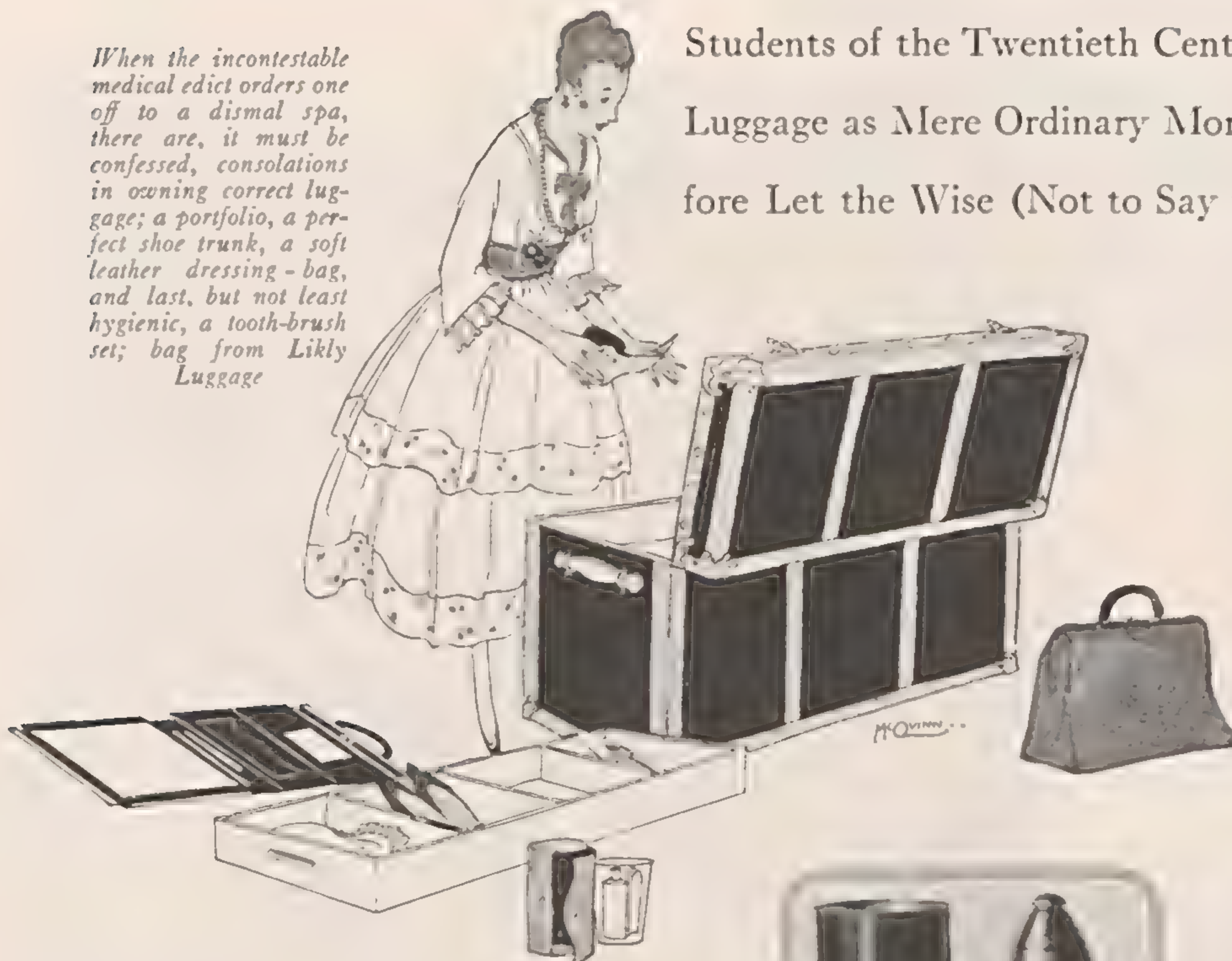
This is the lake-like lagoon at Haleiwa. Its background, like the background of all the rest of Hawaii, is composed of mountains—grim, rugged, volcanic ranges, relenting enough to permit a wealth of trees and flowers at their feet



The island of Oahu has a reflected fame. It is known because Honolulu is situated on it. This photograph was taken a few miles from Honolulu where low-hanging clouds give a pronounced peach hue to mountain and valley

THE TRAVELER'S CREDENTIALS

When the incontestable medical edict orders one off to a dismal spa, there are, it must be confessed, consolations in owning correct luggage; a portfolio, a perfect shoe trunk, a soft leather dressing-bag, and last, but not least hygienic, a tooth-brush set; bag from Likly Luggage



Students of the Twentieth Century Science of Luggageology Read Luggage as Mere Ordinary Mortals Read a Printed Book—Therefore Let the Wise (Not to Say the Smart) Look to Their Luggage

was headed off because Davis answered the telephone invitation and decided that 'Madame was tired.' But the thing to which I shall never become reconciled is the maddening persistence of her belief in the efficacy of hot water, at all times and places. Am I star-gazing on my balcony on an exquisite Paris night? I turn to find at my side Davis with a steaming cup of this insipid beverage.

Never does she forget her mission. If we are traveling and a short stop is made in some far and unfamiliar land, every one else dashes out to get a wonderful view or a peep at some quaint peasant industry, but I am sure to see Davis headed for some general shop to find alcohol for the lamp over which she boils her favorite prescription, and one knows that out of any wreck Davis would emerge with a cup of hot water held purposefully in her hand.

THE SCIENCE EVERY TRAVELER SHOULD KNOW

But Davis, despite these drawbacks, has redeeming points which make her indispensable. There is her great sense of humor, the philosophical turn of mind which accepts everything as in the day's work, and, best of all, her knowledge of those sciences which make traveling a joy. Davis is not a linguist, but her American originality and a certain stability belonging to the old world, inherited from her Irish mother, enable her always to get what she wants, and consequently as a courier-maid she has no peer.

More than this, Davis has mastered one invaluable "ology," and that is "luggageology." In this she has become so proficient that her cry is, "Show me the luggage, and I know the man." Therefore, when we are banished to some remote spa, where matinal folk walk through pine groves sipping hot water or goat's milk, to the accompaniment of a band that is trying at six in the morning to sooth the savage breast with sounds

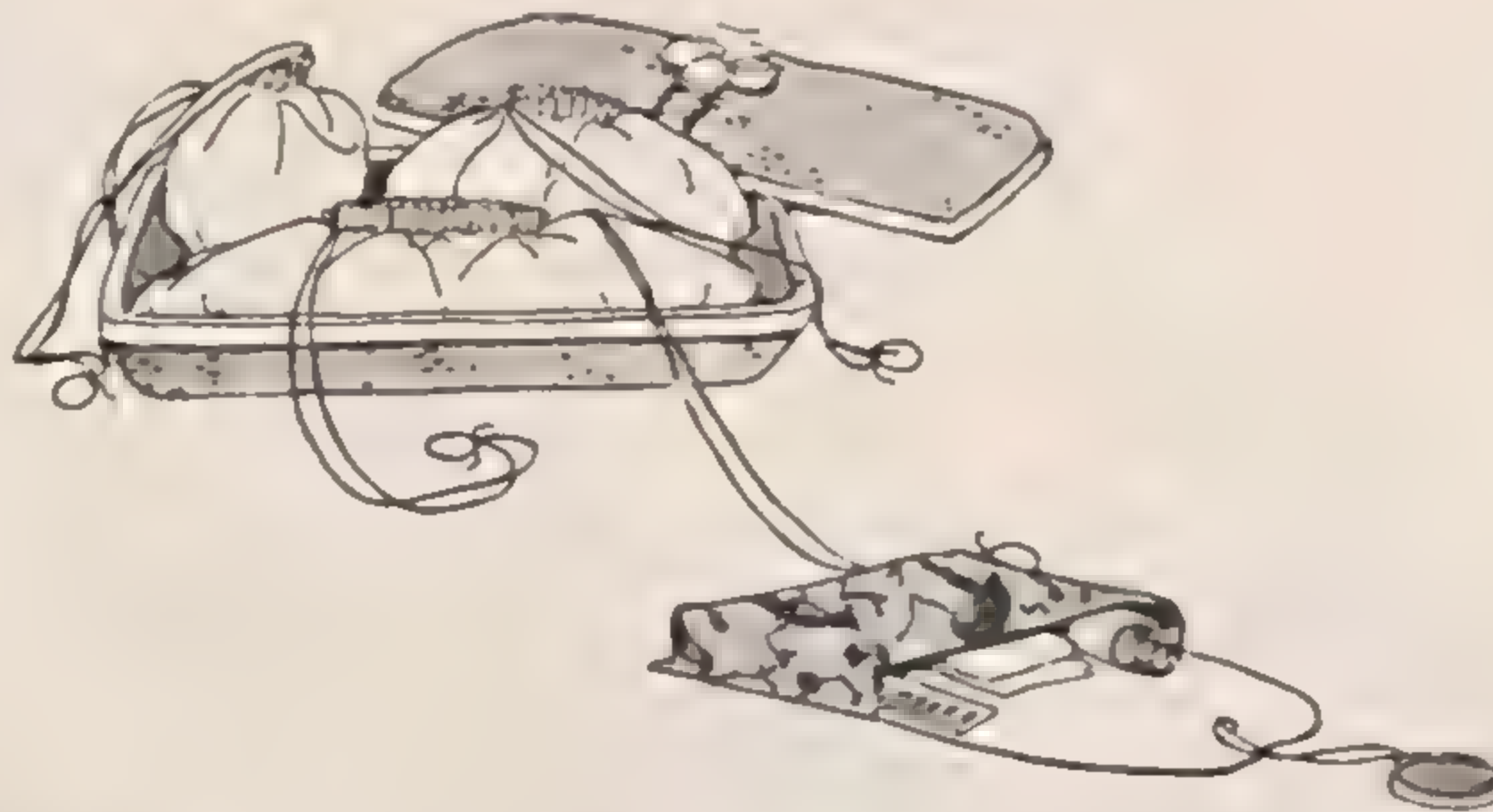
THERE is something so relentless about *Il Medico* where he orders one off to some remote spa for waters, rest, and diet; one has not even a right of appeal. And a peculiar thing about this matter is that the springs that are to benefit one's particular case never seem to be those recommended to boon companions, or even to that little coterie of semi-intimate friends who would fill the hours of such an exile with innumerable little pastimes, such as might make the six weeks delightful. But this temporary arbiter of one's fate usually holds up horrible types of faded charm as examples of what one would become by constantly living the hectic life; so, for the sake of lines and complexion, one buckles on one's armor and sallies forth like a man.

ENTER, DAVIS

That phrase is of no significance, for to consider bravery, pluck, and endurance purely masculine attributes is a delusion handed down from the Dark Ages. Another correction to that reckless figure of speech is the obvious fact that one does not buckle on one's own armor, at least not when one has a Davis. Such a person may come into one's service in the capacity of a quiet competent maid, and at her coming, one is conscious only of delight at being relieved of all stupid details. Then, one day, one awakes to discover that Faust's bargain with Mephistopheles was, by comparison, mere child's play.

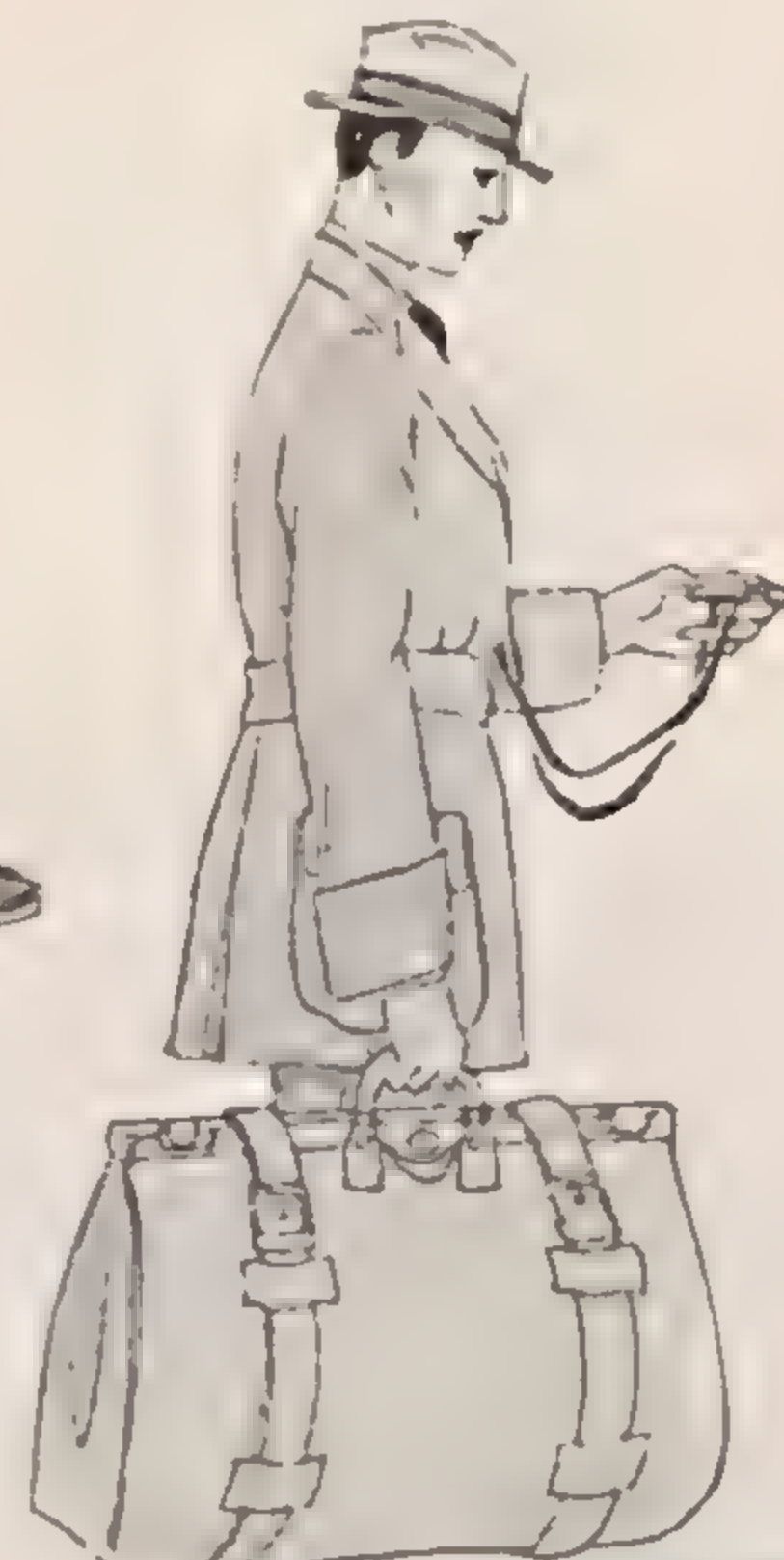
When Davis says that I am to rest, I usually do it, especially when some tempting little *partie carrée* (as I afterward learn)

Now that the shrapnel-shell has become so harmless in comparison with more modern means of warfare, it may retire to private life and become a traveling cocktail shaker which carries its own glasses

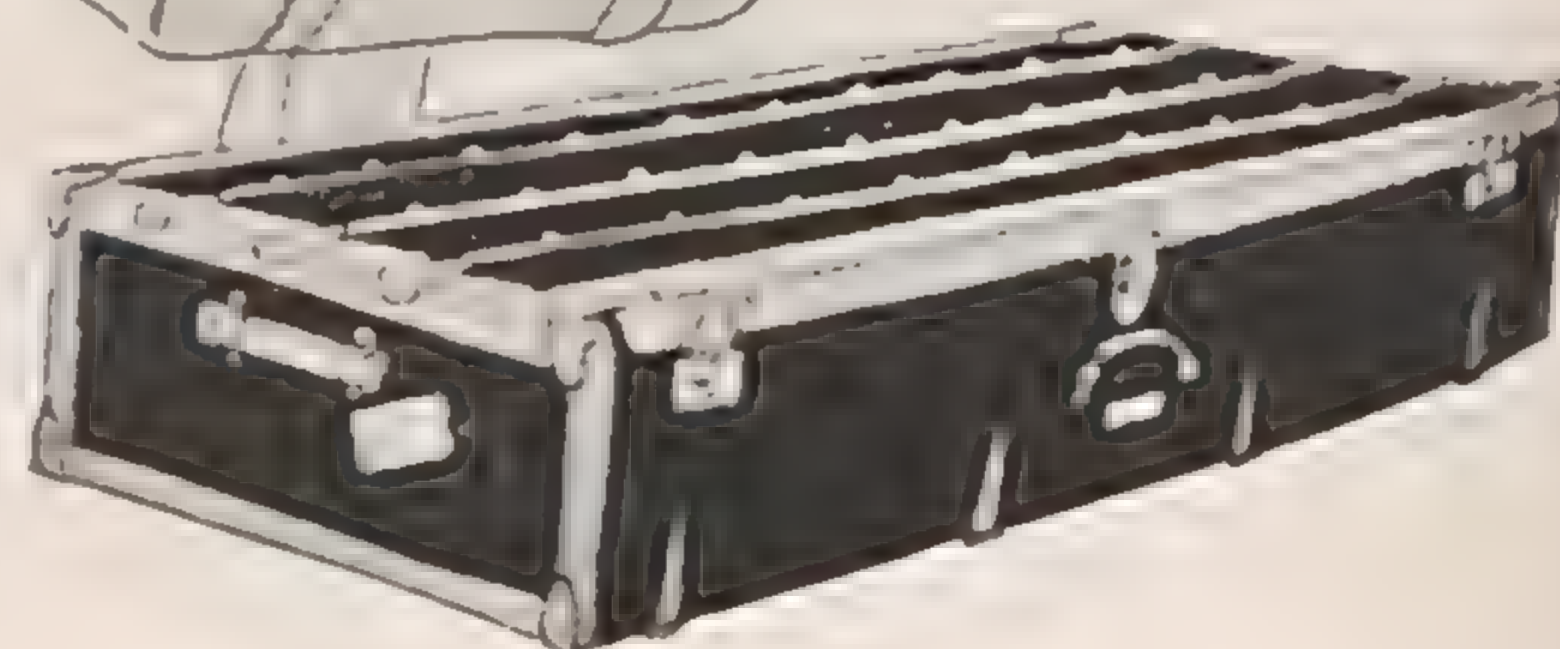


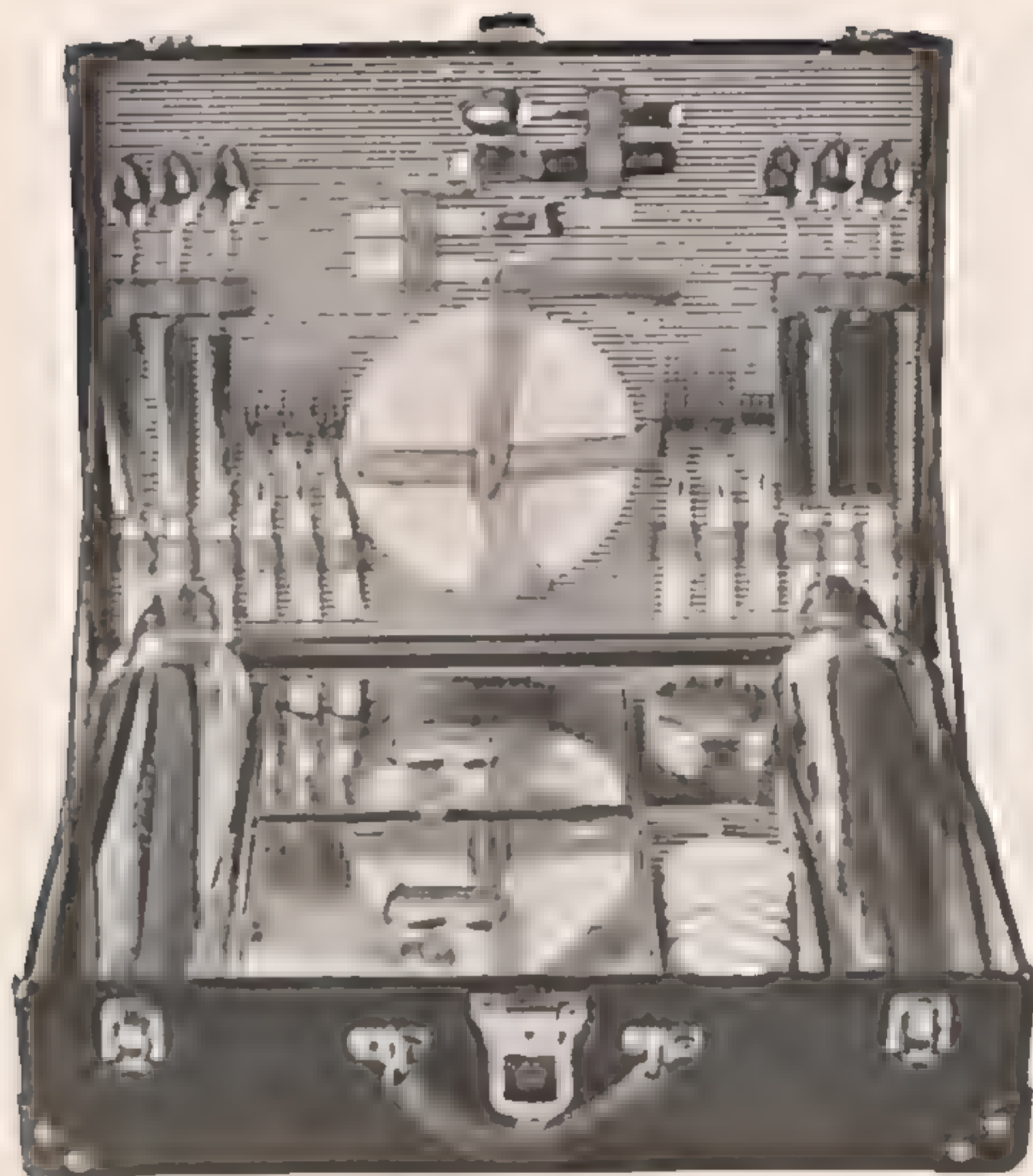
Above are clever ways of compressing into small space the necessities of the toil-i en route—a flat grass basket with silk bags and a wee silk case holding cold cream, comb, powder pad, and cleansing squares; from Special Orders Shop

Sometimes the arrival of a train signifies the arrival of a masculine outfit such as that below: a tennis case of russet cowhide, a kit bag, and a light-weight steamer trunk; all from Crouch and Fitzgerald



When one has witnessed the entrance of a correct man-servant carrying only a seal valise such as that on the left, one is prepared for Madame. The case is lined with yellow moire; in sizes from 15 to 23 inches.





The motor tourist may travel with serene disregard of "beaten tracks" when thus equipped. The framework is light and strong, the covering is of black patent leather, and the capacity is for food and service for six; from Martin and Martin, nc.

that make one regret the handicap of a Christian bringing-up, her genius saves the day.

In these remote spots the one excitement in the twenty-four hours is the arrival of the train, with its attendant bustle and unloading of passengers, to say nothing of the luggage, and here Davis is in her element. She watches the panting porters approach laden with bags, boxes, and trunks, and then she either orders a hasty retreat to our rooms or retires to put out Madame's best frock, in which event one is sure that the newly arrived luggage is promising, and that one should prepare for a few days of amusement. Always Davis is most tactful; her edict of retirement takes the form of "Madame looks a little pale, and would not a little tray in her room and that new book that has just arrived be more amusing?" By this, if one has learned the subtleties of Davis, one knows that she is preventing that most pernicious of all diseases—boredom.

AS A MAN TRAVELS, SO IS HE

However, a flutter of excitement runs through even the virgin breast of Davis, when there appears a smart array of portmanteaus, kit bags, golf cases, and other masculine paraphernalia, all matching and with a marking of merely a red and white band around each piece of luggage. Greater yet is her joy when such an array of luggage is skilfully guided into the hotel corridor by an alert brisk man-servant whose epithets (discreetly muttered, in deference to the ladies present) soon proclaim the fact that "me master the Colonel is arriving!" Davis has all that love for the army peculiar to the spinster maid servant, who knows, perhaps, that the orderly (like his master) will embrace every opportunity,



This elephant skin case (right) leaves nothing to be desired as to equipment or beauty. The lining is of pigskin and the fittings are in richly chased silver. A pigskin case contains hangers for the wardrobe, and, besides, there is a traveling clock, a jewel box, and a drinking cup; from Gorham Company

"Best things in smallest packages," asserts the seal bag at the left which holds within its thirteen-inch frame every necessity for the most careful toilet. The French ivory fittings are small, but perfectly practical



The joy of the "bon voyage" basket lies in the surprises it provides. The bunches of grapes which decorate this basket mask lemon and mint drops, and there are deceptively natural strawberries of marzipan; the jars contain conserves; from Plumbridge



Refreshment both mental and material is offered to the fortunate traveler by this box, within the red cardboard covers of which repose a tin box of cakes and bonbons and another box of fruits, with a rear guard of magazines and best sellers; from Dean's



The difference between a man's merely getting there and his taking pleasure in the transition is in the above articles: purse for keys, shaving case, jewel box for the refractory collar button, compact brush and comb case, pocket cigar case, and humidor



Not even the most vigilant of hard-hearted conductors would suspect the presence of "Mouffon" within this black patent leather case, with its cleverly arranged ventilation flap

THE ATTENDANT TRAIN

Close in the wake of Madame comes Mademoiselle Céleste, her maid, attired in black and completely absorbed in her mission as custodian of the jewel-case, while the serious man-servant brings up the rear with a black bag, a side of which is opened to show poor "Mouffon," who gives a bark of despair which plainly says, "Heavens, I suppose the food here will not agree with me!"

(Continued on page 134)



PARIS TAKES THOUGHT FOR THE TRAVELER

Coats and Frocks Are Designed with One Eye on the Mode and the Other on the Trunk

"YOU are going on a journey." The fortune-teller fumbled the pack and with a dexterous movement flipped a row of dingy cards on the more dingy table. "You will cross water and your voyage will be successful. You will receive a present and a letter. You have an enemy, and you will soon hear of a death." The fortune-teller prattled on, but it was the first phrase which stuck in my memory. I was going on a journey, I who had nothing to wear. I rushed out to the waiting taxi and started at once for the rue de la Paix.

WAS EVE OUR FIRST PARENT?

Was Eve really our first parent or was Flora McFlimsy? As the taxi, skidding at every corner, bounced over the uneven pavement, I quite made up my mind that it was Flora, for is there any one of us who ever has anything to wear—that is, the right thing at the precise moment? It is the fault of the couturiers, of course. It is our pathetic efforts to have just the "right thing" that fill their coffers and keep their workers busy. But the "right thing" is as elusive as the fabulous pot of gold at the end of the rainbow—we never quite find it at quite the right time. In a burst of extravagance, one



WORTH

It was blue, every one realized that; but whether it was serge or alpaca was a dark secret. It has all a coat should have,—it is collared, caped, pocketed, and military-braided

All Paris Travels with a Ticket in One Hand and a Sheaf of Passports in the Other

buys a wonderful fur cloak for zero weather; a long, warm, drizzly, foggy winter follows, requiring only a rain-proof tailored costume. At the first sign of warm weather, we supply ourselves with dozens of sheer muslin frocks, ordered on the I-will-be-cool-for-once plan, and immediately there is a sudden frost, followed by a long cold summer through which we worry in last year's serges until, in desperation, we order a new set of smart warm frocks. Immediately, up comes the scorching sun, shining sardonically through an oozy mist, and we are, as it were, poured back into our new out-of-date muslins. Whereat there is wailing and gnashing of teeth.

AT THE MAISON PAQUIN

"Rue de la Paix" evidently spelled Paquin to the chauffeur, for he stopped short at Number 3, and I stepped out, absent-mindedly giving him a tip which was much too large; but the fact was that, for the moment, I'd forgotten what I wanted at Paquin's. Not for long, however, for one naturally wants everything at Paquin's. I wanted the lingerie which was displayed all about the place, and the new bags of silk with curious fastenings which were scattered about on the tables. I wanted the cushions of soft dull silks, and the blouses of sheer organdy with crisp



PAQUIN

If one cares for a Parisian traveling companion—and who doesn't?—then here is a coat all of beige gabardine. The hat is a bit of black satin, a corded band, and a "cocarde"



Walking in the Bois is no longer a mere pleasure. It is the Parisienne's manner of serving her country, for she has given her motor to the government, so she practises patriotic pedestrianism



PAQUIN

Its designer thought of the weariness of the traveler and gave her a place to lay her head—the collar of this blue serge coat. By the way, this collar is its designer's signature

fluted frills. And by the time I had reached the top of the staircase, I quite realized that I wanted a traveling coat.

PAQUIN COLLARS

Any number of lovely cloaks were to be found at Paquin's. There was the much-coveted garment worn by Mme. Paquin herself, and there were many others with lofty collars and great pockets of serge, cloth, and faille. And then there were the two simple smart cloaks sketched at the lower corners of page 40, the very latest models of the house. The collars are interesting. Premet builds a collar directly in front of one, and one peers out over it at the world; but one may lean comfortably back against the Paquin collar and be secure.

After buying a frock, or a cloak, the temptation is always strong to look further to see if one has bought wisely and well. Perhaps one might even buy more. At any rate, surreptitious visits to other quarters are in order, visits which it is advisable to make with a well-filled purse. It is



CARLIER

Yes, the traveling hat has taken the veil. This cream cloth affair swathes itself in cream chiffon, held by an oblong buckle



WORTH



CARLIER

A brownish-beige glazed straw hat has suede of the same shade hooked-and-eyed about it

Its designer evolved from the Serbian uniform this coat of white cloth and yellow braid buttons

Worth who is showing the smart traveling coat of dark blue serge, with a modish flare and great pockets and trimmed all about in military fashion with braid. The cape collar is in no way formidable and not at all cumbersome; this coat is sketched at the top of page 40.

CHEZ WORTH

For yachting in American waters (at present, alas, the only safe seas), Mr. Worth is making a coat of white cloth, modeled after the Serbian military coat and trimmed with yellow and white striped braid. This model is sketched at the top of this page.

Traveling coats of faille in dark olive green, blue, and somber gray are also made by the Maison Worth for summer travelers. Silk alpaca, which is employed more or less by all the great houses, is found also at Worth's, where it is used for all sorts of smart summer garments.

Mme. Lanvin's models are curiously complete. Not only does she design hats to be worn with her smart little frocks, but she originates shoes



LANVIN

A blue serge coat heads the feminist movement. To proclaim its emancipation, it buttons, not on the left, as feminine coats do, but on the right like the coats of mere man. Its accessories are black satin



CHÉRUIT

No frock, no matter what its width, daunts this wrap, for it is fully able to encompass any, if not all of them. It is of gray cloth, divided by bands of gray silk braid and collared with beaver-like plush



CHÉRUIT

This coat of ruby red cloth is new enough in itself,—a glance shows that. But it is concealing its most novel part from the eyes of the world, for it has a knitted lining (really knitted), of white cotton tricot

THE MAISON CHÉRUIT DESIGNS CHILDREN'S

FASHIONS WHICH ARE A LAW UNTO THEMSELVES

IN DEFIANCE OF SKIRT TRADITIONS, A SKIRT

TAKES A REACTIONARY LINE OF ITS OWN



A frock for the years when one is not expected to show discretion—but is scolded if one fails to—is of pink taffeta, girdled with beige satin. The collar is a piece of old embroidery

The ruffled skirt, the tight bodice, and the cape of the pink crepon frock above point equally to the modes of the days of tintypes and to the modes of to-day

A coat of red tussur is belted in a very late fashion and fastened with a triple tier of "frogs." The collar is of the stand-up variety and fastens with a tiny button

Sketches by Chéruit's own artist

A frock of rose changeable taffeta (above) shows the very newest skirt, which, in defiance of all skirt traditions, gradually lengthens as it progresses toward the rear. The vivid red girdle, neglecting its old-time bow, departs hem-ward. The cape is gathered to the frock in long cartridge belt gathers.

Favorite among the materials of long ago was the serviceable black alpaca; the Maison Chéruit remembered it and resurrected it to form the frock at the right. The back is cut in one piece, and the pockets on the points of the peplum are embroidered in old-blue in a smartly odd and conventional design

Belts and sashes and girdles of all descriptions have marked the creations of the Maison Chéruit this spring; so the tailored costume of beige serge above is belted as a Chéruit tailored costume should be, and is fastened—yes, securely fastened—with the very newest fastening, just one tiny button

White satin wedding gowns there have been, and their name has been legion. The Maison Chéruit designs still another, which differs in that it boasts the new "dipped" skirt-line, from beneath which the square court train makes its appearance. The bodice is squared at the neck and topped by a stand-up collar



Though its sleeves were cut off in the fulness of their youth, this rose organdy frock came to a glorious end, for its skirt was ruched every few minutes with rose taffeta. The girdle is of gold ribbons and blue ribbons

Jenny gave it a collar of ecclesiastical tendencies and then felt nothing more in the way of holiness could be expected of this beige covert coat. The buttons—one here and the other there—are big circles of blue porcelain

There are rose linen frocks and there is a Jenny rose linen frock, and who shall measure the distance between them? To make it even greater, this one has bands of rose soutache embroidery and of blue ribbons

as well. One of her pretty manikins tripped into the room recently wearing a pair of saucy little red shoes, which were cut low and tied across the instep with red ribbon. The dress above them was a dark blue tailored costume with red facings and pearl gray embroidery; and the hat was black with a fold of pearl-gray tissue run with metal thread about the square crown; a narrow curtain of black crin lace fell from the narrow brim.

Just at present Mme. Lanvin is devoting a great deal of attention to sports clothes, and all her models show some distinctive little touch that marks them essentially Lanvin, naive and oddly pleasing.

AT THE MAISON CHÉRUIT

The Maison Chéruit is showing a number of exceptionally smart coats for traveling and, indeed, for almost every occasion. The two wraps sketched at the lower right on page 41 are garments characteristic of this house.

The Parisienne in the country wears a demure white satin slip beneath white satin ribbons and écreu lace. No matter how close to Nature she gets, she brings along her trusty little hoop



FIVE MODELS FROM JENNY

That at the right is a red cloth coat, lined throughout with a knitted lining of white cotton tricot. Inside pockets of the tricot are piped with red. The wrap in the middle at the bottom of page 41 is a gray cape with a mouse gray collar and trimming of gray braid. This cape is a favorite Chéruit model, and for evening wear it is made in silk, trimmed with fur and lined with chiffon. It is graceful, easily slipped on, and it will cover any frock, no matter how extended the skirt may wish to make itself.

RENOWNED JENNY CAPES

Mme. Jenny is renowned for her smart capes. The summer capes of the Maison Jenny are made of alpaca, linen, or taffeta. The very latest Jenny cape of taffeta, (and it is a favorite creation of Mme. Jenny), is built of mousseline with many cross-wise ruches of taffeta. Mme. Jenny is also making many smart little pelerines to be worn over light summer frocks.

The designer thought of the American woman to whom summer isn't summer without a white linen suit. This one is embroidered in white, and its skirt quite suddenly does away with plaits

MAISON PREMET IS SO WRAPPED UP
IN COATS THAT IT GIVES ONLY
ONE THOUGHT TO THE BRIDESMAID



Rather a clever answer to the wrap question, Premet thought, was an affair of ruby colored silk alpaca lined with white pongee. Ruches of white-bordered red ribbon did not start until the collar, cuffs, and cape were all finished, but they made the fullest possible use of their time, once on the way

War or no war, traveling clothes the Parisienne will have, even if she doesn't venture out of Paris. The designers of this beige gabardine wrap took a leaf from their grandmothers' books and used cross-stitch embroidery on collar and cuffs. The belt—remember, it is a traveling coat—had a good crossing



It doesn't look as though it were, but it really is a bridesmaid's frock. It is of taffeta changing from peacock blue to cyclamen, and it has all sorts of unexpected things,—a ruff of cyclamen tulle, a band of cyclamen embroidery, some puffs, and an appendage that probably considers itself a cape



All of blue silk alpaca is this manteau, unless one counts the black ribbon corded with gold that bounds its collar and front. The collar and cuffs may be fastened by the means of certain black cords and gold balls, and the wrap could, were it only more open with the world, show a lining of blue satin

On page 43 is shown a quartet of pretty Jenny frocks which may be packed snugly away in a capacious innovation trunk and brought out on any auspicious occasion. At the left at the bottom of page 43 is a fetching arrangement of white satin ribbon and écreu lace over a white satin foundation. The long sleeves of white mousseline are banded at the wrists with white ribbon. The dainty frock sketched on the right at the top of the same page is of pale rose linen embroidered with soutache and trimmed with blue ribbon. Then there is a dainty frock of organdy and rose taffeta, sketched at the upper left on page 43, and an all-white tailored costume with a short loose coat which will appeal to Americans. It is the sort of frock so much in demand in America during the hot weather.

THE PREMET COAT AND UMBRELLA

Premet is making cloaks of silk alpaca in many colors. Ruby red in color and lined throughout with white pongee, is the cloak sketched on page 44. This is to be worn over afternoon frocks of light thin stuffs. Silk alpaca is very pretty and much more durable than taffeta, which creases easily and soon loses its freshness when submitted to the weather.

Shades of the late lamented Eve, regard what her current daughters are doing. They wear the forbidden fruit on their heads; man's fall is nigh



She ties her fine feathers around her and to her with slim black ribbons, and then—you see, she's a Parisienne—she adds a plump black pendant

Severe in cut is the Premet coat of dark blue silk alpaca sketched on page 44. It is as simple in style as Premet could make it, and the black ribbon corded with gold which finishes the fronts, sleeves, and the collar seems only to accentuate its simplicity. Another Premet coat is of a gray beige in color and has the wide collar and the deep cuffs embroidered in cross-stitch with blue thread.

PARASOLS FOR ALL

For several seasons, Maison Premet has been interested in parasols and umbrellas, and several new models with smart thick sticks are displayed on the tables in the salons. Women who never walked about the streets in ante-bellum days are walking now, owing to the fact that their motors have been taken by the government; and for walking, in Paris, an umbrella is an absolute necessity. All last winter, the umbrella with the short thick stick swinging by a leather strap from the wrist was the one most in demand; but this spring, although the thick stick is still smart, it is somewhat longer, and the handle is fashioned of stone in blue, gray, black, or white. There is a sort of blue stone (much employed by Wilson of the rue Duphot) which somewhat resembles lapis lazuli.

(Continued on page 132)

MARIE LOUISE

Surely the newest thing in all Paris is this robe d'intérieur. Were it much newer—words fail. The coat is red-painted white linen, lined with blue taffeta; the knickers are of blue taffeta, and the blouse, white linen



MARTIAL ET ARMAND

Long-suffering cream tulle is puffed and ruffled and tucked till it looks like this, and then bits of "toile de Jouy" are applied now and then, to make it even more bewildering to look at



What is wrong with this picture? She's a Parisienne, she is as smart as she can be, she was snapped walking in the Bois,—you have guessed it, she has no umbrella



MARTIAL ET ARMAND

Travel or no travel, tailored suits there still must be. So this one of marine gabardine comes into its own, and, to celebrate its coming, decorates itself with marine-striped silver braid

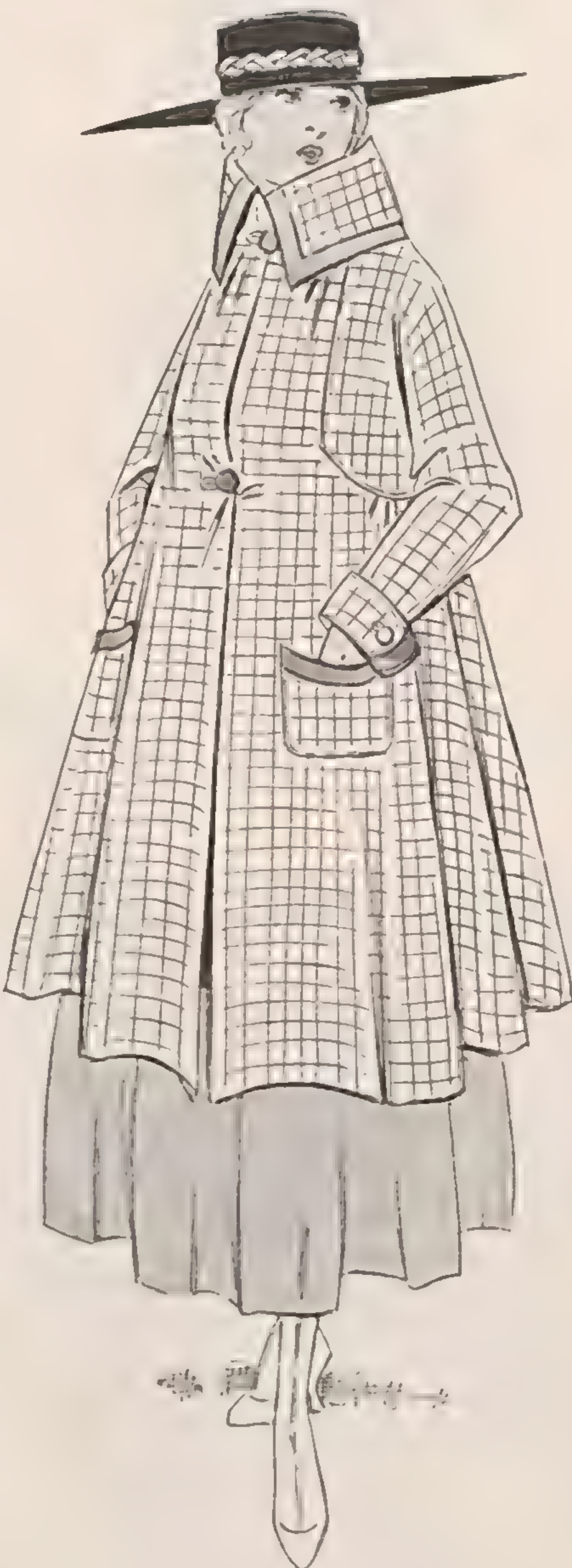


This Maria Guy hat was not designed for summer sailing, though the frivolous might say it would be excellent for the purpose; nor would we suggest it for motoring, not even for the wind-shield. But for the severe street hat (it is blue, of course, and of silk and straw and quills) it could not be surpassed

MARIA GUY MADE TWO HATS, ONE TO SAIL INTO POPULARITY AND ONE FOR MORE MODEST TRAVELING; LELONG SO FASHIONED COATS AND A SUIT THAT EVERY SHOPPER'S ROAD WILL LEAD TO PARIS



When the Paris modiste makes the very sensible, very correct traveling hat, it is all that and much more; it is unexceptionably smart. This one is of beige straw with a gray tone overcasting it, and is curled with two quills that match its color. Maria Guy made it, therefore it more than passes with a man



There are pockets for her hands and a collar for her head, and to cover the rest of her, a coat of bright brown and gray-blue checked cloth banded with brown



If a coat decides to fasten only at the waist-line, surely that is its own affair. That gives the peplum no license at all to stop short. The Lelong suit at the left is of gray-blue cheviot touched with dull blue velvet; and, before parting, one must say it is indubitably French

Can it be that we see it—a coat of red alpaca? How foolish we, who thought alpaca would never come back again; for Lelong chose for this coat ye old-fashioned alpaca in ye old-fashioned red, and collared it with black satin; and it is plain to be seen that it is very very smart



THE COATS OF ROYANT ATTAIN GREAT HEIGHTS,
BUT ONLY THE FROCK MAY ATTAIN THREE GIRDLES

A DESIGNING PERSON MADE A WRAP THROUGH THE
CHARM OF WHICH THE MOST UNTUTORED CAN SEE

Be it for motoring or for walking, the full and capaciously pocketed coat at the left exactly suits the purpose. The rows of stitching which form the only trimming are in gray, and the blue cloth facings of the collar and cuffs and pocket lapels rescue it from possible monotony as an all-gray coat



Certainly, some people travel in Europe war or no war, and fashion sees to it that they travel in comfort. Especially designed for travel, and more especially designed for traveling in comfort, is the tussur silk coat above. The full skirt, the triple cape, the high collar, and the one-button fastening, these things all proclaim its allegiance to Paris and the prevailing fashion

All that the exigencies of the summer evening required of a wrap was protection for her shoulders; so Royant fashioned a wrap of black satin to fulfil the requirements exactly; then, with an eye for the unusual, he went to greater lengths and added three flounces of satin-edged black tulle to throw a veil of darkest mystery over her gown

A frock of silk jersey is edged on all possible occasions and in many of the possible widths with marine blue serge, and is thrice girdled with it. The reason why the third girdle should have its ends tasseled in preference to its sister girdle above is a secret of the couturier. The beige serge composing the crown of the cap is held to a narrow head band of black crin

JUST AFTER EASTER IS THE TIME OF

THESE ARE THE THREE STAGES OF BRIDES:

TIMES TO REVIEW THE NUMBERS OF BRIDES

YOUNG MATRON, BRIDE, AND BRIDE-TO-BE



Mrs. Stephen Peabody, Jr., is well known among the younger set which secedes annually from New York in the early spring to form the Long Island colony. New York has missed her this winter, for she has only lately returned from Aiken, South Carolina, where she has spent the greater part of the winter. Mrs. Peabody was Miss Anne A. Stearns



Late in January, Miss Katharine Moore, daughter of Mrs. William R. Sayles, Jr., was married to Mr. Ernest A. Bigelow, Jr. The wedding took place in St. Thomas's church, and was one of the most charming weddings of the past winter. Mr. and Mrs. Bigelow have taken up their residence in New York

Mrs. Frederic P. Humphreys lives during most of the year at "Westways," in Morristown, New Jersey; for in that delightful spot she has the enough-but-not-too-much of New York that a temperate New Yorker must have, and yet she loses none of the all-year-round sports that are the delight of this colony

The engagement of Miss Le Brun Parsons (below) to Mr. Philip Rhineland, 2d, son of Mrs. T. J. Oakley Rhineland, has been recently announced, and the wedding set for the early summer. Miss Parsons is the daughter of Mr. W. Eugene Parsons and a descendant of the painter, Mme. Vigée Le Brun

Miss Dorothy Greer (below), granddaughter of the Right Reverend David H. Greer, bishop of the Diocese of New York, is the second New York debutante to become engaged. Her fiancé, Mr. Robert C. Myles, Jr., is the son of Dr. Robert C. Myles and a descendant of the well-known Russell family of England



Photograph
by Curtis Bell



One of the many Easter-time weddings is that of Miss Marie Duryee, daughter of Mrs. Samuel Sloan Auchincloss, to Mr. Fal de Saint Phalle, son of Count Pierre de Saint Phalle of Nièvre, France. The wedding takes place on May 9 at the Church of St. Ignatius Loyola; Miss Agnes Duryee is to be her sister's maid of honor, and Mr. François de Saint Phalle, brother of the groom, is best man



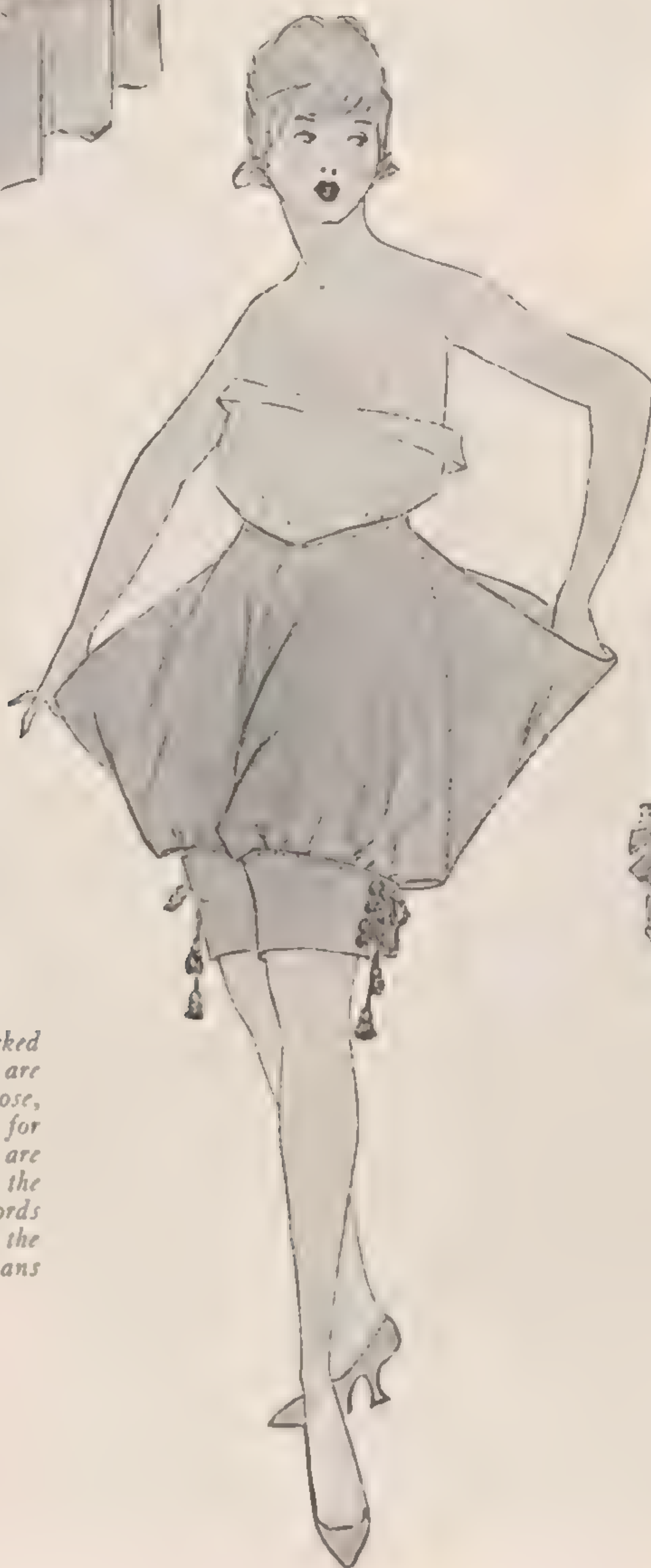
Five photo-
graphs © 1916.
Mr. and Mrs. Braden

PREMET MAKES SOME BRIEF STATEMENTS,
REGARDING LINGERIE, FULLY COVERING
THE SUBJECT WITH TWO TEA-GOWNS



"L'Attente" (left) is a tea-gown first and foremost of crisp rose mousseline, girdled with rose satin. Its cape starts off to be of blue mousseline, but half-way down changes its mind and becomes changeable blue and gray taffeta. There is a tiny frill of gold lace on the skirt, and below it—how do they think of these things?—a garland of convolvulus

Silver lace goes just so far and no farther around the stiff white mousseline skirt of the tea-gown on the right. The drapery is a big puff of taffeta varying between rose and yellow; and, beneath a double chain of jet, the bodice is a single length of gold lace, though where or how Premet makes both ends meet is one of the absorbing mysteries of Paris



"Other times, other knickers," remarked Premet, and behold the result. They are of taffeta changing from yellow to rose, and their width is due to pockets, for even harmless necessary knickers are knee-deep in pockets, these days. At the knees, tasseled rose and yellow cords draw their own conclusions. As for the bodice above—well, there it is, "sans peur et sans support"



'Tis a combination devoutly to be wished, this pale rose affair at the left. It is of triple voile, finely tucked every now and then, and wherever it stops tiny frills of Valenciennes begin. On the bodice, a lacing of ribbon joins together those frills that its designer had put asunder, and, elsewhere, boxes of ribbon almost succeeded in having the last word on the subject



The photograph does not tell where the gown hooks up, and the man with the camera (being but a man) could not tell either; and Mlle. Mirka does but laugh at the asking—she knows



It is a mark of the real Parisian always to know enough to carry an umbrella. With sunshine above, umbrella in hand, springtime around, and all alone, Mlle. Lancret enjoys the Bois



Undoubtedly these two, Mlle. Jarny at the right and her friend, are examining a column from the morning press, looking at "Back from the Front"

It is a smart little frock on a smart little person smartly walking in the Bois. The back view below indicates that there is more to a French gown than ever appears in front. By the way, if there are no men left in Paris, who is Mademoiselle (below) looking at?



One has to be careful in Paris what kind of a dog one has; with a dachshund or a German police dog, worse-than-the-Zeppelins will get you if you don't wacht auf. Mlle. Simone Mareix, of the Scala, wisely chose for guardian a Russian wolfhound

WHEN THE SUN SHINES AND THE ZEPPE-
LIN IS AT HOME, THE PARISIENNE TAKES
AN UMBRELLA AND ENJOYS THE BOIS

HATS WHICH DEAL SEVERELY WITH
THEIR TRIMMING, AND WRAPS WHICH
BROADEN EVERY VIEW OF WOMAN



Jenny made this wrap and—who can fathom these things?—christened it “Sicilien.” The upper part of it, sleeves and all, is of black taffeta, and the lower part, also sleeves and all, is of black chiffon; but the point of it lies in those ruches of picot-edged taffeta, and the surprise of it is its red, blue, and gray plaid tie almost without end

Toques may come and garden hats may go, but the sailor goes on forever. The one below is of black liséré straw, faced on its upper brim with black velvet. The band is of black grosgrain ribbon, and one tailored bow appears on the right side and another mounts guard on the left

Strange feats have been performed in the name of fashion, but it remained for Lanvin to make bulk chic. Consider “Hernani,” this more than voluminous affair of black taffeta and white stitching, and marvel that one lone coat can be so vast. It is lined with a practically endless amount of blue velours. Wraps shown by Amsterdam and Sachs



As long as there are tailored costumes there will be tailored hats above them. This one of black liséré straw is as straight and severe as the road of the righteous. But, lest the severity be unbearable, its kind-hearted designer gave to it a great black velvet bow. Hats from Rawak



CALLOT SÆURS BELIEVE THAT THERE IS
A TIDE IN THE AFFAIRS OF SKIRTS WHICH,
TAKEN AT THE FULL, LEADS ON TO FASHION



The blue taffeta frock below, after it had achieved the collar which was the height of its ambition, rewarded itself with a strip of white lace and a black velvet bow. The cuffs are frills of more white lace, and the taffeta peplum below the black faille belt isn't much deeper than a cuff, itself. Down the front travels a rose-embroidered grosgrain ribbon, and tiny black taffeta buttons run beside it, trying to keep up. The skirt is puffed a bit on the sides, but not so much as a tuck interrupts the smooth course of the way of back



All the world loves a soldier, these days, so this suit above was wise indeed to elect soldier blue gabardine as its material. Its coat had a sleeve's breadth escape from being a cape, and the skirt bears three stitched bands, no two the same width, which curve sharply up at the front. Here and there on the coat appears a button or two of the material, embroidered, and the white embroidered linen blouse is tied down at waist and wrists with bands of blue and white striped ribbon



It is of deep amber velours, this suit above, and to make it seem even deeper, collar, cuffs, band, and girdle are of black satin. Corded tucks, four abreast, march down the coat and around the skirt, and there are deep amber buttons on that brief band on the coat. But they are just buttons-of-leisure, for the coat fastens, invisibly and erratically, beneath the diagonal row of stitching on the left, then to the right under the belt, and then straight on down through the peplum and out



These South American cities have a natural beauty far superior to that of the great North American or European cities. Rio de Janeiro, which affords all the modern luxury of New York, boasts the most beautiful harbor in the world, and has in its Botanical Gardens this avenue of royal palms which in beauty, height, and perfect straightness are not to be excelled even by the famous royal palms which surround the sacred lake at Kandy in Ceylon.



The wealthy Portuguese residents of Rio de Janeiro (of whom there are many) live in ornate homes, set in the midst of tropical bloom. The patterned mosaic which paves the walk is of the type characteristic of Lisbon streets; it appears on all the fashionable avenues of Rio de Janeiro.



Much of the gaiety of the social season in Buenos Aires centers at the Plaza Hotel (left), where richly decorated corridors and spacious ballroom afford a luxurious setting. This hotel is under Ritz-Carlton management and offers cuisine and service not to be surpassed in any northern city.



Photographs on this page © Brown and Dawson and E. M. Newman

The newspaper is indeed a power—and a glory—in Buenos Aires. A most sumptuous residence (above) in this city of millionaires is that of the owner of "La Prensa," the leading paper of the city. This paper is more than a mere publication. It has become an institution of the city and has played a large part in the development of both business and intellectual life. It is published in the best equipped newspaper offices in the world.

Though not a native of Brazil, the royal palm grows there to perfection, and it forms many a beautiful vista in Rio de Janeiro. At the end of the vista at the right is the palace of the President of Brazil, which stands silhouetted in white beauty against the distant hills. Nor will that whiteness be soon marred, for Rio de Janeiro, despite its tropical climate and its million and a quarter of population, is as clean as a Dutch kitchen.

SINCE EUROPEAN HAUNTS ARE BARRED, THE BETTER IS THE OPPORTUNITY FOR ACQUAINTANCE WITH THE OTHER AMERICA





Photographs on this page © Brown and Dawson and E. M. Newman

The favorite motor ride in Rio de Janeiro is along the boulevard which skirts Botafogo Bay (above). He who dares risk his life and limb in the adventure may take the aerial cable railway at the white building at the right in the far distance and swing at dizzying heights to the hill and thence to the towering mass of Sugar Loaf Mountain. His reward is a long look at a magnificent and far-reaching panorama

That strange affair at the left is not a strange kind of burial place, nor yet a series of deep-sea divers appearing above water. It is that yet stranger thing, a snake farm, and is located at São Paulo, Brazil. Connected with the farm is a large laboratory devoted to experiments for the discovery of antidotes for the bites of the venomous snakes which abound in the jungles and swamps of Brazil

Nature and art combine to make Rio de Janeiro (below) one of the beautiful cities of the world. The city winds about hills and mountain peaks of fantastic shape, stretching its suburbs along fifteen miles of harbor. A finely kept boulevard, bordered with trees and lawns, runs along the edge of the bay for the automobilists. This picture was taken from Sugar Loaf Mountain





Photographs on this page © Brown and Dawson and E. M. Newman

In Buenos Aires, the great sport is racing. The Jockey Club, which is an extremely fashionable and very wealthy club, owns a great race-course with triple tracks and spacious grand-stand (above) at Palermo Park, and here races are held every Thursday and Sunday throughout the year. The gala day at the races is Christmas day, in the mid-summer, of course, as seasons in Argentina are the reverse of ours. The Argentineans deftly balance sports and good deeds by devoting to charity the proceeds of every second race meet. The clubhouse of the Jockey Club is a building of unusual and handsome design. It is finely appointed; a broad and very decorative stairway of onyx leads up to an art gallery, through which one enters beautifully decorated reception rooms. The numerous dining-rooms are evidence of the hospitality for which the Argentineans are noted.

Should Robert Chanler ever fail of inspiration for his exotically decorative screens, he has but to journey to the Botanical Gardens of Rio de Janeiro to find designs made-to his hand. In the midst of the jungle of banana plants, palmetto, tall grass, and lily pads (below), these great cranes reflect in supernaturally decorative fashion in the still pool below. There are other pools in these gardens, too, pools where water-lilies of beautiful color bloom among spreading lily pads, while purple hyacinths, half-hidden among mosses and graceful ferns, fringe the edges. Bird and insect life in Brazil is in harmony with the brilliancy of the tropical flowers. Parrots of exquisite hue, gaudy red, green, and blue macaws, huge iridescent beetles, and opal tinted butterflies add to the riotous color of garden and forest, among huge creepers with odd leaves



Although in the middle of a busy city, it seems a thousand miles from anywhere. Panama Beach, the fashionable watering place of Rio de Janeiro, is but a half-hour's ride by motor from Rio itself. It is one of the great charms of this city that, while all its setting seems so remote, the suburbs are in reality readily accessible by the motors which have almost entirely replaced horses there. The city seems to stretch its own arms along the bay, up the hill, and down the valley, and houses of all varieties are built in harmony with the different sections of it. The beautiful is hidden among trees on the hillside and the cool stone cottage stands by the seashore, while magnificent domed temples, the golden palaces and the modern

THE FLOWER-PILGRIM'S PROGRESS

OVER THE FLOWERY KINGDOM

How "foreign devils" can exist without flowers during the wintry months of the year is incomprehensible to the flower-loving Japanese, for, to him, each month brings its attending flower. The "Flower of Pine," January's tribute, is especially loved; for it lends itself to the reproduction in miniature of Fujiyama, the beloved mountain. The native in the photograph below is fetching the "young water" in the early morning, a New Year ceremony which, as all Japan knows, insures permanency of youth



The soul of June is here, and the flower-lovers—an endless stream of them—continue on their flower pilgrimage to the Iris Garden at Horikiri (above) just beyond the walls of Tokyo, where more than an acre of iris is in bloom. The Boys' Festival claims this flower for its own, for its straight sturdy stems are supposed to symbolize a sturdy manhood. As a preventive against direful diseases, it is steeped in sake and drunk as a kind of tea

In wisteria time the flower pilgrims flock to Kameido, the shrine of the warrior-poet, Sugahara Michizane (below). Hundreds of years have passed since he sang the praises of "fuji," and now, in May, it blossoms around his tomb as it does in no other spot in Japan

July brings the lotus season, and the flower pilgrim hastens to the temples within the precincts of which (as above) lotus ponds are tended by the aged priests. To the season of death and of resurrection, "the most beautiful adventure in life," also belongs the lotus



The first week in April everybody in the flower kingdom shuts up shop, puts on his very best kimono, and goes cherry blossom seeing (above). Ropes of sacred rice straw protect the cherry trees from evil, and verses of admiration flutter from their branches. There is a saying, as old as true, "If you would know the heart of Japan, seek the mountain cherry blossoms glistening in the morning sun"

A S S E E N b y H I M

She May Like Sightseeing, and He
May Like Travel; But, for Me, Give
Me Long Island and My Motor-car



Spring Dawns—as Seen by Him

THE female is the globe trotter of the species. Men may like, and they do like, to go on far journeys where there may be adventure, but they shy at these little sightseeing trips in which their womankind revel. I have heard some married men actually bless the war, since it kept them from the annual family trip to Europe. If a woman would ever want to take a real trip it might be different. A man might enjoy even with his family a voyage up the Nile or an adventure into lands afar—into the orient, the wilds of Africa, or northward toward the Pole. Also a well-domesticated man learns to enjoy a week in England of hunting and shooting, with a run into London to look in at one's tailor, to go to a few dances and garden parties, and to brush up on things generally. And Ranelagh and the week at Cowes never fail to attract the sportsman. Then Paris in turn is delightful for a week or so; and Monte Carlo has always had its spice. But "trips," real "sightseeing trips"—to enjoy them a man must needs be too tame himself to be enjoyed.

I WILL NOT SIGHTSEE

May and June are months that more than any others I begrudge to traveling. I know we really ought to see more of our country, but when one has gone to Florida for the early spring and from there to the Coast for the polo and back home by April, one hardly feels fit to start out again in May. And ardent fishermen must always manage to reserve their energies to get up to Restigouche for the salmon fishing, even if they are, perhaps, not as warmly welcomed now as they were two years ago. Thus usually, for May, a man likes to choose a spot to be and to stay there; he may go to his camp in the Adirondacks, or—and this is the newer fashion—to his place in the suburbs or a little beyond, and devote himself to the racing and polo and the delights of country life and the paying of week-end visits, until it is time for the season at Newport or Bar Harbor or until the summer is ripe for a cruise in southern waters.

And for those who have no country house, it is quite a habit now to put up for a few weeks at

some good inn not more than a half-day out from town, and as a result there have come into existence in the vicinity of large cities several excellent hotels where one is sure to meet friends, and where there will be music, tennis, golf, dancing, cards, and other diversions, and where there is a constant coming and going of other travelers. These are charming wayside harbors. I have no doubt that their regular patrons find them delightful, for they return year after year.

NO, GIVE ME MY MOTOR-CAR

And this early spring in the country gives the unattached gentleman (meaning myself) excellent opportunity to wipe off some of his social debts. It can be done so simply now. And much as I hate the ordinary "trip," I have discovered one that so far every one enjoys. This is a motor trip. I take one of the long routes from New York through New England and the Berkshires to the White Mountains, or else I go southward to Virginia or the Delaware Water Gap, though unfortunately through the south not all the roads are what they should be, especially in the mountains. For such a trip one

has to have the qualifications of a perfect host, or be as near perfect as possible, and I flatter myself—but no matter.

The receipt for such a party is: first catch your guests. These must be chosen for one great gift—their talent for companionship; and it is a rare quality indeed. Then one must not trust to fate to make the trip a success. I am not much of a believer in haphazard. I feel much more comfortable when everything has been well planned out, and so very well planned that the pleasant things seem to occur as by accident, although the entire program has been mapped out and arranged beforehand. "Pot luck" is not the thing to take with you on trips away from large cities, for you can not always

depend on the luck being pleasant or the pot full. The American inn is not dependable. And one dinner missing or one makeshift night in a poor inn will terrorize the staunchest motor party. For my trips I have always had rooms engaged and meals ordered and all that detail attended to beforehand and yet—and this can be done with tact and a little (but not too little) natural cleverness—there is nothing that suggests the routine of a Cook's tour.

Of course a bachelor or unattached male host like myself is somewhat at a disadvantage in getting up a motor party of this kind and in making it successful. If he has not a kind sister, and the right kind of a sister, or a captivating mother, he may find it hard to smooth out the difficult places. What pleases one does not suit another. I have heard it said that one learns to know people only by living in the house with them; but my advice is,—take them on a motor party, if you would know them well. It is apt to bring, as was claimed for the old-fashioned poultice, all the rash to the surface.

IT'S A STRAIGHT AND NARROW JOURNEY

For instance, if you have dispensed for the moment with the chauffeur and are driving your car yourself, there is always the debated question of the seat of honor. Although you may care to have a certain fair one always by your side, to do so is the beginning of error. In a man's party, I have known a bit of selfishness of this kind to break up the trip. One man would get the front seat next to you and would hold on to it like grim death, and neither hint nor persuasion could make him give it up. If you suggested a change, you were apt to give offense, or at any rate to stir up disagreeable feelings. It is astonishing how little it takes to bring out the boulder. However, a motor party always has this advantage over a cruise: if all is not going pleasantly, one can make a stop or change one's course with less comment than is caused by putting into port. I would not advise a long trip; a little journey is more enjoyable in this country. Our country is so very broad that after three or four days one has quite exhausted the landscape.

Nor is it difficult to make such a journey comfortable. When I take the wheel, myself, the motorman—I like that good American word—and servants go ahead in another

(Continued on page 124)

SOCIETY DISCOVERS AMERICA?

By RICHARD FLETCHER

THIS is the time of the year when under normal conditions London and Paris would be putting their best foot forward to give an entertaining welcome to the annual throng of fashionable American visitors. Paris was wont at this time to put on her spring uniform of sunshine and chestnut-blossoms, and London her oceans of white and green and red paint, forests of window-boxes, and miles of red carpets and striped awning. These were the symbols of this their gala season. But now that the far-flung war has terminated this gala season, one finds that American society is perhaps even more upset by the war than the better established social organizations of France and England. America can no longer indulge her European habit; she is deprived of her annual transatlantic pastime. The result is that she has had to look elsewhere, and, like the versatile nation she is, she is beginning to find within her own borders the same resources of pleasure and interest which she once found only abroad.

Travel is a fancy or a fashion, and in the piping times of peace it was ever the smart thing for

Americans to absent themselves from this country during the spring and summer months. The British Isles and the Continent provided a variety of amusements, social and healthful, and although economists groaned at the exportation of millions of dollars, the decree of fashion prevailed, and the rush to Europe had reached its apogee just before the outbreak of the war.

Now with the difficulty in obtaining passports, the danger and discomfort of travel to Europe, and the total lack of diversion in Europe for the frivolous neutral, there is little incentive for Americans to go abroad. And so we find the society of the United States substituting Florida and California for the Riviera and Italy; Bar Harbor and Newport for Dinard, Deauville, and the English countryside; French Lick and Hot Springs for the *kurs* of Germany; and North Carolina for the moors of Scotland. In other words, our society is becoming self-contained.

Many an American home in the European capitals is now untenable. More than one family has returned to its native land,

(Continued on page 128)



Photograph by Davis and Sanford

MISS DOROTHY AND MASTER JAY ISELIN

When Mrs. Arthur Iselin was looking over the quaint old heirlooms stored in an ancient trunk in their manor house at Katonah, New York, a house built by Governor Jay two hundred years ago, she found these old-fashioned, new-fashioned, colonial costumes. Master Jay's velvet coat and satin breeches are, for a while yet, still not the fashion; but Miss Dorothy's frock, though over two centuries old, is cut exactly with the time. These are children of Mr. Arthur Iselin and grandchildren of the late Colonel William Jay

WHAT IS PATRIOTISM?

Readiness to Fight the World, If Need Be, Is a Spectacular Patriotism, but It Is Not the Only One; a Better If Not a Braver Patriot Is He Who Forgets Himself and Remembers His Country in Peace as Well as in War

WE hear much just now of patriotism, so much, indeed, that it may be worth while to ask what this thing is about which men so freely write and speak. When an American suddenly sees the Stars and Stripes floating in the unfamiliar breeze of some foreign city, he takes no shame that his eyes dim and his throat thickens. "The symbol dear," displayed aloft in that alien atmosphere, moving in glorious folds, stirs all his latent patriotism. Any child, when asked to define patriotism, glibly answers "Love of country"; but what is it that we are so poignantly conscious of loving, when, beneath the dome of some alien sky, the flag ripples in rivers of white and red, and displays its splendid constellations thickly clustered in the field of blue?

IS it this vast area, politically called the United States of America, that we love? Can one really love the soil of a whole continent? Can one take to one's heart a hundred million people, most of whom one will never see, many of whom are essentially as alien as the inhabitants of the antipodes? That were asking far too much of feeble human affections. By some mysterious extension of the personal ego we do manage to love, as it were, the familiar hills and fields of boyhood, and most of us are never quite so much at home as in the region where we passed our first decade or so. We may admit that other climates are better, that other scenery is perhaps more beautiful, and we may realize that the human relations formed elsewhere have proved far more interesting and fruitful than any we have known in our birthplace; but returning after long years to that familiar spot and its inhabitants, we instantly know that there is where we belong, that these, indeed, are our people. To many a man who could not permanently take up again his residence in the region of his birth, such a home-coming brings nevertheless a joy, a serenity of conscious well-being, that nothing else can afford.

THIS instinctive local attachment, an illogical passion, if you will, and one that we share somewhat unequally with the house cat, is far stronger with some people than with others, but it is rarely altogether lacking. It exists irrespective of climate, scenery, or social conditions, though it attaches more to regions of relatively long tradition than to absolutely new and raw settlements. Nevertheless, the people of Oshkosh and Kalamazoo share it with those of Boston, Baltimore, and Charleston. This mere love of old associations, familiar landscapes, and ancestral dwelling places, however, can hardly be called patriotism. Nor is it true patriotism which makes us suspicious of other countries, envious of their prosperity, fearful of their growing power. It is surely a blind and stupid patriotism, if patriotism it really

is, that leads us to reckon as great a host of second or third rate artists, writers, soldiers, orators, or statesmen, merely because they happen to be natives of our own land. It is an even more dangerous patriotism that makes one ignore the faults of one's own country, and boast for her virtues she does not possess. Patriotism it may be that stirs crowds to howling enthusiasm before the bulletin boards when war is afoot, and patriotism it assuredly is in him who is ready to die for his country; but we need less of the patriotism that finds expression in military readiness than of that steady and quiet patriotism which demands the subordination of self to country in time of peace.

PATRIOTISM, whether of soldier or civilian, is one of the highest of human virtues, and the only one, curiously enough, of which otherwise modest men will boast. We should suspect the sincerity of him that boasted of his love of family, his loyalty to friends; why should we admire him that proclaims his patriotism from the housetop? However sincere the noisy patriot, and he may well be sincere enough, we are justified in suspecting that he has a rather low conception of true patriotism. Perhaps, however, most of us are better patriots than we know; we lack not so much the passion (for that, indeed, we all have) as an intelligent apprehension of patriotism. The true American loves not merely the soil of this vast continent or his own tiny parish, but his country's history, traditions, ideals, her roll of great men, her record of high deeds and noble achievements, her distinctive place among nations as the first great democracy of the modern world. Like the Irish, we, too, have our Kathleen Ni Houlihan, for whom men would leave sweetheart, or wife, or children at the call to arms; for whom, moreover, we should be willing to forget self for a bit and look to her highest welfare in times of peace. When we dream of our Kathleen Ni Houlihan, we think, not of nearly half a hundred states, nor of more than three million square miles, but of Washington, of Lincoln, and of all those who wrought to build a state founded on the highest human ideals. We think less of the wars that have made us territorially great than of that large patience which we have so often shown in the presence of provocation from far weaker neighbors; not so much of what we have taken as of what we have nobly forborne to take.

AS we think of our great men, of their deeds and their nobler public policies, we blush at the consciousness of having too often failed to maintain the trust delivered to us from their hands,—and this shame, too, is patriotism. Such thoughts as these lie deep down within us, behind the dim eyes and thickening throat as the rippling river of red, white, and blue bursts upon our sight.





In the boudoir (above) all is daintiness and sunshine. The walls are hung with a silk of warm ivory tone with a woven pattern, and the woodwork is of cream color touched with gold. The French gray furniture is covered in French brocatel

The French note, which is prominent in the furnishings, yields in the Italian room (below) to influence from other lands, exemplified here by the Italian chair by the clock and by the Chinese screen. The color scheme is blue and gold

Lady Ashburton, who is a favorite with English society both for her beauty and for her charming personality, has won praise by bringing her New York energy to aid the English soldiers. Lord Ashburton is commander in the yeomanry



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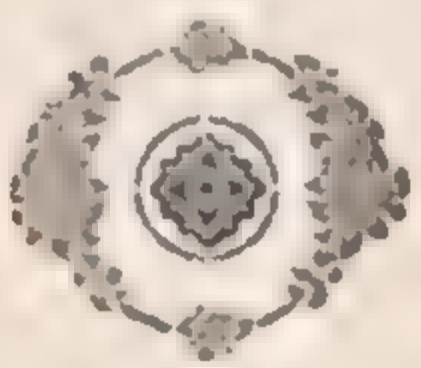


"The Grange" is one of those Renaissance houses which trace their ancestry direct to the Greek temple, and its location is ideal for such architecture. Trees frame it pleasantly, and its columns are silhouetted against sky and distant hills

AT "THE GRANGE," IN HAMPSHIRE, LADY ASHBURTON DEVOTES AN AMERICAN WOMAN'S SERVICES TO THE CAUSE OF THE BRITISH SOLDIER

AMONG the many English country estates at which life has been revolutionized by the war is "The Grange," Alresford, Hants, the residence of Lord and Lady Ashburton, which has become the center of the training-camp of the Hampshire yeomanry, "The Carabiniers," of which Lord Ashburton is major.

As Lord and Lady Ashburton spend the most of their time at this Hampshire estate, "The Grange," which now overflows with khaki-clad soldiery, has hitherto been known as the scene of delightful house-parties, especially during the hunting season, for Lord Ashburton, noted as one of the best shots in England, maintains thousands of acres of shooting land about "The Grange." Lady Ashburton is a favorite with English society, both for her beauty and for her charming personality, and she has received high praise for her work in the interest of the local militia. She recently took part in a charity performance of "His Excellency, the Governor," given under the auspices of Lord Rosslyn, at the Theater Royal at Winchester, in aid of the fund for comforts for the Royal Brigade. The eldest of her four stepdaughters, Honorable Venetia Baring, is lady-in-waiting to the Queen; the other three daughters will be debutantes in the near future. Lord Ashburton's only son, Honorable Alexander Francis St. Vincent Baring, who is eighteen years old, is at Eton.



There are many rare pieces among the furnishings of "The Grange." The writing desk above is a replica of the famous "Bureau du Roi" (now in the Louvre), made for Louis XV by Boullée's pupil, Oeben, and Riesener. The only other replica is in the Wallace collection

The mantel (below) in the dining-room shows the harmonious design and grave yet gracious feeling for which the work of the English sculptor, John Flaxman, was celebrated. As befits the work of the chief sponsor for the purchase by England of the Elgin marbles, the relief is classic



MARIANNE BUZENET AND BOURNICHE GIVE

NO MORE IS THE LIFE OF SKIRTS AN UN-

FOUR FAIR HOSTAGES TO THE MODE

RUFFLED CALM; IT IS THRICE RUFFLED



The flattering propensities of the white-over-pink frock are known to Marianne Buzenet, who embodies this bit of wisdom in a frock of pink crêpe de Chine misted over with the white tulle. The bottom of the skirt is shirred over pink ribbon, and ribbon loops fall from the organdy ruffles at the sides



Is she posing as an early Christian saint, or has an unpropitious voice from the background commanded, "Hands up!"? Be that as it may, the top corded ruffle of her old-blue jersey frock, from Marianne Buzenet is left in full possession of its right to flare as fully and as gaily as its sister ruffles below. The oblong buttons, which occur in pairs, and the buckle are blue



A frock that by any other name would betray its maker is this soft, fluffily feminine frock, for upon this type of soft gown Marianne Buzenet expends three quarters of her heart and at least half of her time. The thrice-flounced skirt is of white lace sprinkled with rosebuds, and the bodice and panniers are of white mousseline printed with pink and mauve flowers

Time was when one had to wait for the years to bring either old-ladydom or deeply weeded widowhood in order to qualify one for the all-black gown—and the fair ones know that the mission of the all-black gown is to render fairness more fair. Bourniche frocks a maid in black mousseline with blouse and flounces of black taffeta, and ties her with black velvet ribbons

MARIA GUY AND LEWIS REGARD BRIDES-

MAIDS THROUGH ROSE COLORED GLASSES



This glazed black straw hat had all the superficial polish of a hat of the world, but, because a bridesmaid was to wear it, it faced itself with unsophisticated rose faille, and posed blushing roses on its rose faille band

A DOUCET COSTUME WINGED ITS WAY

BY DRAPERY ON TO THE PARIS STAGE



How could a bridesmaid help but look her prettiest beneath a puff and a droop of pale rose organdy, dotted at regular intervals with flat little pink roses and all aflutter with slim pink ribbons? It is a hat of royal lineage, too, for Lewis, who designed these three upper hats, made it for Princess Ghika

Its designer thought of brides and bridesmaids and June and roses, all at once—that was how this bridesmaid's hat came to be. It is of rose colored straw, a ruche of rose ribbon circles its crown, and a wild rose so full-blown that it just escapes being a hothouse rose blooms at the side



Maria Guy interprets the bridesmaid's hat in terms of white mousseline and separates the crown from the brim with a frill and a bow of Nattier blue velvet ribbon. In front, as if a careless breeze had blown it there, rests a pink rose in the fulness of its bloom



A vast sweep of green straw, by way of brim; for crown, a drift of glistening leaves of cool green; and, introduced as casually as if they were not the climax of the whole affair, two big pink roses—that is what a bridesmaid's hat means to Maria Guy

In "La Femme Nue" Mme. Mégard wears this Doucet costume, so the play is a success. It is of sand colored cloth, plaited at the waist till it resembles a cartridge-belt, and black satin, eked out with white lace, rises to the height of a collar and goes to the length of cuffs

LANVIN WAITS NOT FOR LITTLE FOLK TO
GROW UP; HER CLEVER TOUCH MAKES THE
GROWN-UP MODE GROW DOWN TO LITTLE GIRLS

NO DISABILITY CLAUSE BARS YOUTH FROM
THE UP-TO-DATE FANCIES IN THE FROCKS
WHICH FAIRYLAND FASHIONS FOR CHILDREN



The injustice of it all rankled deep down in her young heart. Brother came home from the trenches in a khaki uniform (soiled it was and oh! so tattered); sister came home from the hospital in a Red Cross uniform; and she, the little "home guard,"—she who daily thumbed the war maps and gloried in every victory of "Les Alliés"—she had no uniform at all! So Fairyland sent her the tricolor crepon frock above, striped blue, white, and red; and her heart rejoiced



Down the wide hall she came—'twas just on the stroke of the children's hour—with every green taffeta ruche standing on edge; and she paused on the threshold to ask if she might enter. As to her frock, it may have its shortcomings, but then, maybe 'twas meant to have, for Paris insists on "short skirts and full" for the elders and Fairyland insists equally on "short skirts and full" for her



She is frocked to meet the latest requirements of the latest Paris fashion; even from the uppermost tip of the "cocarde" on her chic little hat to the nethermost hem of her plaited frock—and all Paris knows it. The material is beige woolen stuff, and the skirt is plaited after the fashion grown-ups have set. The collar, 'tis very very new, is of white piqué, as are the sleeves. From Fairyland

Lanvin had no mind to wait for her to grow up to the tailored suit, so the tailored suit was made to grow down to her, which suited the maiden prodigiously. "Paimpol" is of blue jersey edged with yellow embroidery and black velvet and green sequins. The blue ribbon hat is circled with a ruche of darker blue straw, and signed, just as grown-up hats are signed this year, with a pink rose

Is it only an acute attack of maidenly coyness, or can it be remorseful qualms of conscience that have stricken her "dumb, dumb, dumb," this meditative little Lanvin maid of the gray green silk frock? The yellow silk guimpe, at first as shy as its wearer, peeps through pocket slits, but later, gaining in courage, comes boldly forth in sleeves. The mushroom hat is of green straw and figured ribbon



That the becoming wide collar does not belong exclusively to the daytime frock is proved by this white evening frock of chiffon and Valenciennes lace. The silk bodice is brocaded in delicate colors

For the women who refuse to occupy more space than Nature has allotted them, there is a frock of white Georgette crêpe (right). Hemstitchings and striped trimmings, alike, are yellow and blue



Three photographs from Ira L. Hill

An evening gown which shows all the frivolities of the latter-day unsaintly fashions and, by the same token, shows how delightful frivolity may be, is made of changeable mauve taffeta. The bodice consists of mauve ribbon, brocaded in old-rose and held in place by strands of blue rhinestones to match the corsage ornament of rhinestones and pearls. The hoop has fallen lower than ever hoop fell before; it feels that its place is in the hem



Mme. Jules Samuel has transferred her maison from warring Paris to neutral New York, where she is continuing to set before all men and women her good works, three of which are shown on this page



TWO EVENING GOWNS RELY ON CORDS FOR THEIR FLARE BUT

AN AFTERNOON FROCK FALLS STRAIGHT OF ITS OWN ACCORD

For TRAVEL in the THREE ELEMENTS

By Her Correctness of
Costume the Smart Woman
Makes Travel by Land,
Sea, or Air a Fine Art

EVEN in his wildest imaginings, Aladdin never dreamed there could be anything so luxurious as twentieth century methods of travel. Had he been clever enough to foresee, he would have immediately rubbed the lamp and commanded the genii, "Slave, let me be transported to sunny climes; and let me be transported in the manner in which the smart woman of 1916 travels." Whereupon the lovely Princess Badroulboudour would have promptly begged to go with him.

WHAT MODERN GENII DO

The modern princess steps from her limousine into her private car, which is a veritable replica of her own boudoir containing all her personal toilet accessories, even to the perfumed hangers in the wardrobes where her gowns are already at home. The bed is covered with a satin quilt of the color she affects and with dainty linen marked with her name, and a peep behind the neighboring door reveals a porcelain-lined shower bath. Her slaves, a smart French maid and an English man-servant, have set up her household gods for the journey, and the chef has had his orders for her particular diet, for, at home or abroad, not the tiniest fraction of an inch may she add to her waist-line. The desk is well equipped with her special pens and her personal note-paper, besides the paper designed for use while traveling, which is engraved with the name of the car and the words "En route." In the observation car are her favorite books, and perhaps, this year, her knitting. The florist has sent the flowers she fancies and alto-



A hooded garment of blue crêpe under a robe of blue satin; mules of blue satin; from Bonwit Teller

A yellow oilskin "slicker" and a "sou'wester," the flaps of which fasten close, defy old Neptune

This is the green oil silk suit at the right, save that this young person has on a skirt, for motor boating

For aviation, oil silk coat, thorn tweed bloomers, boots. Three models, Abercrombie and Fitch

gether the car is nothing more nor less than a home temporarily set on wheels.

On arriving, by a touch of the lamp, she is transported to her motor house-boat, which combines all the roominess of a house-boat with the power of motion of a yacht and in which the same luxury prevails as in the train. Every detail has been perfectly planned, even to the marking of the stationery, china, glass, and silver. When the temperamental soul of the modern princess tires of the smoothness of such an existence and longs to soar into space, the aeroplane is brought to her door and she is lifted far above the things of this earth. No, all this is not a chapter out of the Arabian Nights, but a page from the life of a smart woman. Travel is confined to this side of the

globe this year, and so the clever woman has reviewed her resources and has developed traveling by train to a fine art. Never were private Pullman cars in such demand, for women of the world have learned what women on the stage discovered long ago, that much of the nervous strain of a long journey may be mitigated by this luxurious mode of travel. As reserve force is an important asset of an actress or opera singer, the wise manager always procures the most restful of quarters for his star. On arriving in any of the various towns where there is to be a one-night stand, several miles from the noisy station yard the car is shunted on to a side track where it is easy of access to the theatre by motor, while the star is assured of a quiet night's rest.

Trains, like time and tide, wait for no woman, so she whose temperament is so artistic that she can not be on time would better not consider trains as a means to achieve her journey's end. On her last visit to America, the incomparable Sarah Bernhardt spent one hundred and fifty-four days in her private car, and Mr. Hoffman of the Pullman Company relates that, during the entire time, Mme. Bernhardt never kept any one waiting, and was never late.

WITH INTENT TO LOOK THE PART

It is interesting to board a private car which is being put in readiness for a trip and watch the cleaning process, for it would delight the heart of the housekeeper. The chef's tiny kitchen, equipped with a real coal-burning stove, is dazlingly clean and ready for work; ice-boxes are packed with tempting edibles, the wine cupboard is filled, and ingeniously contrived refrigerators under the car are stored with meat, game, and delicacies of every sort. There is a trunk room for small luggage, but the larger baggage is usually checked. The woman who is planning to live in her car throughout the trip often has her clothes unpacked and leaves the trunks behind.

Nowhere does a woman betray her knowledge of the world (or her lack of such knowledge) more than in her manner of dressing while she is traveling. The Pullman slumber robe, sketched at the lower right, is one of the most practical evolutions of a traveling necessity. It may be worn over pajamas of silk or crêpe, or of fine flannel if one is journeying over mountain passes where, even in midsummer, the temperature is apt to be shiveringly low. Turkish trousers or pajamas have replaced the nightgown for wear in traveling, for experienced women travelers have found them to be infinitely more practical and a much more adequate protection against possible colds. With the costume second from the lower left is sketched a chiffon turban, which makes an excellent protection for the hair.

The chief aim, whether in traveling by land, sea, or air, is to look the part. For wear in the motor boat, a sort of glorified "slicker" of yellow oilskin has been designed. It is ingeniously fastened on one side with flaps, and inner cuffs fit closely around the wrists. With an oilskin hat pulled down over her eyes, a woman is transformed into a most charming "old salt." The costume is sketched second from the upper left.

An exceedingly smart coat of green oilskin, with a matching hood which buttons closely around the head and neck, is designed for journeys in the air and is worn with a flannel shirt, breeches, and high boots. It is sketched at the upper right. An oilskin skirt to match may be worn with the coat for jaunts into the country in a motor-car. The costume is light in weight, yet impervious to wind and dust, and it has the added advantage of occupying very little space.



This striped silk model has the Callot divided skirt—a sort of bag, with openings just for the feet

For the eternally feminine traveler a gown of thin silk or crêpe covers the trousers combined with it



A Pullman robe of old rose satin. Three models at bottom of page from Bergdorf and Goodman. Silk turban from Special Orders Shop

A HOST TO THE AMERICAN RIVIÈRA

The Epicure Finds Elysium at Palm Beach, for Palm Beach Holds Georges, Famous Maître d'Hôtel of Paris and the Riviera

THE man who penned the celebrated couplet ending, "Where is the man who can live without cooks?" knew whereof he spoke; and few are there who would gainsay him. There have been epicurean artists in the past, but none who were greater than those of to-day. Baron Brisse and Brillat-Savarin have passed on, but we still have Escoffier, Negresco, Ciro, Veyraud, and, in America, Georges Everart, to uphold the traditions of the past. The name of Georges Everart is known to epicures of two continents, and probably no man in America has catered to so many crowned heads as he. To have eaten one of Georges's incomparable dinners at the Beach Club at Palm Beach (famously known as "Bradley's") is to have experienced the best that America has to offer to the epicure. Like many other artists, Georges is versatile. He can compose a bit of verse, such as "Comme On Fait Les Tortellettes Amantines"; he can paint a charming dinner card or menu; he can model a bas-relief, and he can sketch a hasty caricature; but his artistic creations in the cuisine are his greatest, and happy the man—or woman—who is honored by having a *plat* named after him, for it means initiation into the little coterie of real epicures who are born and not made.

THE AMERICAN WAY

Years ago in Paris, in his youth, Georges gave evidence of the cleverness which has marked his career by learning to mix drinks in the American fashion. At a time before American bars had become known, Georges in his smart little bar in La Ville Lumière had met the smartest Americans, and had learned their ways. He had mixed cocktails and fizzes and other drinks after their favorite formulas, and, being naturally progressive, since he could not go to America America came to him in the form of books and guides in the art of mixing American concoctions. Naturally, his fame spread, and before long he went to take charge of the bar of Ciro's in the Galerie Charles III at Monte Carlo, the most wonderful and the most expensive restaurant in the world.

For twelve years Georges remained there to serve the most distinguished personages of Europe. The late King Edward, then the Prince of Wales, when in Monte Carlo, went daily to the bar and chatted in his democratic way with Georges, who always served him. There too came King Ferdinand of Bulgaria, the Grand Duke Michael of Russia, King George of Greece, King Oscar of Sweden, and many other great personages.

ON TO PARIS

From Ciro's Georges went to Paris, and with Maxim, also of Ciro's, was extremely successful in opening the place that became so well known as Maxim's. This was the first restaurant of its kind in the world, the first to have in one end of the dining-room a bar before which the fair ones might perch prettily on high stools and sip cooling drinks through slender straws. It was also the first all-night restaurant in Paris, and the first

place where the center of the room was devoted to dancing during the dinner or supper hour. Originally Georges's own idea, this has been copied in many other countries, although America did not adopt it until nearly a quarter of a century later. His method of advertising consisted in having two tiny chasseurs wearing the uniforms of English soldiers parade in the streets.

Among the many ventures with which he became associated in Paris was the short-lived but famous Maison Cubat, to which he went as maître d'hôtel. It was situated in the Champs Elysées and was formerly the private residence of the celebrated Madame de la Paiva, the favorite of Napoleon III. The wonderful main staircase of onyx, the bathroom with tub and fittings of solid silver, and the beautiful paintings by the world's greatest artists were features of this establishment, where some of the most elaborate and unusual dinners ever given were served.

Georges has officiated at the opening of three Ritz-Carlton hotels—in Paris, in London, and in Philadelphia. He opened the Hotel Plaza in New York, the Hotel Greenbrier at White Sulphur Springs, and during the past four years, has been maître d'hôtel at that worthy rival of



© Underwood and Underwood



Georges Everart, famous maître d'hôtel of Ciro's at Monte Carlo, of Maxim's in Paris, and, for the last four years, of Bradley's at Palm Beach, contributes many of his recipes to *L'ogues* "For the Hostess" department

The famous Beach Club at Palm Beach, the most Continental restaurant of this continent, and familiarly known as "Bradley's," needs no signs to summon the stray motorist, for all motor roads lead to Bradley's. No such dinners as these are given anywhere else in all America, and there, at regulation hours, a "waiting list" patiently (and impatiently) waits outside the vine-screened doors

Ciro's at Monte Carlo, "Bradley's" at Palm Beach.

A typical Palm Beach dinner at Bradley's, after the menu at the lower right, proceeds as follows: The caviar is served in a block of ice, with lemon, minced onion, and triangles of thin crisp toast. The great green turtles used for the soup are sent alive from Key West and weigh from one hundred and fifty to two hundred pounds each. The soup is thick and jelly-like, and some fine old *amontillado* gives it a wonderful flavor. This course is followed by fish cakes made from duchesse potatoes and fresh Florida

broche cakes, glazed with beaten egg and baked until the color of a real broche. The lima beans *forestière* are cooked with thinly sliced fresh mushrooms.

One of Georges's most popular salads is *Salade Hélène*. Equal parts of celery, cooked fresh beets and hard boiled eggs are cut in julienne strips and served on small white heart lettuce leaves, decorated with round slices of egg, and served with Russian dressing.

Georges has been successful in introducing the English fashion of serving a savory to follow the salad course; and, among the many delicious ones, none has found more favor than his cheese soufflé served in individual ramekins. A new coupe follows. In the bottom of the coupe glass is put a half-inch layer of granulated chocolate, the glass is nearly filled with vanilla ice cream topped by a green brandied fig cut in star shape, and strawberry sauce is poured around it.

WINES AND SAUCES

Georges's special cocktail, which should precede the dinner, is simply made. One fourth Italian vermouth, one fourth French vermouth, and one half dry gin with a dash of apricot brandy frappé, is poured into the cocktail glasses. Then a very thin slice of orange peel is squeezed over the cocktail.

The menu in full follows:

Caviar
Tortue Verte
Crawfish Cakes, Sauce Pol Roger, 1906
Cucumber, Quaker Style
Chaparral Truffles
Lima Beans, Forestière
Pommes Prévost
Salade Hélène
Soufflé de Fromage
Coupe Châtillon
Amontillado, X. A. 1906
Cafe

crawfish, flaked and delicately seasoned and fried until they are crisply brown outside, and pinkly delicious inside. The sauce is made from champagne—Pol Roger 1906, to be exact, and in the opinion of Georges, the only one allowable.

With this is served the cucumber, quaker style. A cucumber is hollowed out in the shape of a boat and filled in one end with diced cucumber and with diced tomato pulp in the other; and over all is poured French dressing to which is added a teaspoon of Major Handy's sauce.

The vegetables include the *pommes brioches*, which are potato croquettes shaped in the form of little French

HOUSEKEEPING BY THE WILL OF ALLAH

In an Arab Villa in Tunis, under the Guidance of the Resourceful Sidi Ali, Two Americans Learn How Great Is the Restfulness of a Life Lived in Accordance with the Dictates of Religion

By BLANCHE McMANUS

OUR plunge into orientalism under the guidance of Sidi Ali came about in this way. We, my husband and I, had been on a motoring round of North Africa and had brought it to a successful finale in Tunis, the most unspoiled of oriental cities. This gave us an opportunity of linking up again a pleasant acquaintance with a friend from Paris, Monsieur Paul, whom we found in Tunis holding a high diplomatic position at the *Résidence*, in which is embodied French authority and which is the true official arbiter of the destinies of the spectacular little kingdom of Tunisia, despite its picturesque bey and his miniature court.

The highly colored panorama of native life in this North African capital—set on the edge of the illimitable desert like a jewel the glittering facets of which reflect every strange phase of orientalism—fired our imaginations. We chanted a duet of raptures to our friend and declared ourselves envious of his good fortune in living where life moves as pictured in tales of the "Arabian Nights."

Whereupon the amiable Monsieur Paul responded, "The same experience can be yours, if you but wish for it. I am leaving to-morrow to pass several months in France on a special mission. I will lend you my house while I am away, together with Sidi Ali, if you will be so gracious as to accept it."

RUBBING ALADDIN'S LAMP

This was, indeed, rubbing the magic lamp in true oriental fashion. Monsieur Paul's house was a mansion, half Arab and half Moorish, set in the very heart of the old city of mosques and minarets. Hardly believing our good luck, we accepted the generous offer and were off to take possession of our prize.

Escorted by two of the theatrically costumed dragomans of the *Résidence*, we drove with Monsieur Paul through the French quarter, as modern as Paris itself, which lies outside the crescent-crowned gateway of the old walled city. Over this portal might well be written, "Wheeled vehicles abandon, ye who

enter here," for there was no room for our automobile in the labyrinthine ways on which we entered as we passed beneath the crescent. So it was on foot that we followed our host through a maze of dimly lighted passages, half underground and half above, wedged in between ghostly white buildings with barred doorways and blank façades as expressionless of the life within as is the mask before a face. Finally we stopped before a great brass studded portal. Happy omen! Our Arab villa, in which we were to be initiated into the mystic atmosphere of an eastern existence, stood in the "Street of Singing Birds." Already we felt the airs of romance about us.

HIS IMPERTURBABILITY, SIDI ALI

The massive door swung open, and a Tunisian man servant, tall as a grenadier and black as ebony, salaamed before us. He was clad from head to heels in a loosely flowing silk gown of vivid citron yellow; under this he wore a green and white striped silk waistcoat and baggy white trousers, and about his waist was bound a wide scarlet sash of many folds. Brilliant orange slippers were slipped on his bare feet. Cocked on his head at a rakish angle was a red fez of the cup-shaped Tunisian type, and from the crown of it depended a long, black, silk tassel that coiled like an inky snake across his stalwart shoulders. His great hands were encased in white gloves. In his right hand he carried a tall gold-headed cane; in the left a tiny bouquet of mimosa, at which he sniffed pensively from time to time. The crowning touch was a pink rose tucked behind his ear.

Monsieur Paul signified that this gorgeous being was Sidi Ali, the guardian of our establishment, and went on in a few rapid words of French to explain to the magnificent one that we were to be the proprietors of his master's house and all it contained until his own return; meanwhile, that he, Sidi Ali, was to regard us as near and dear relatives of his master, guard us as the apple of his eye and the hair of his head, and, also, that our word was to be law. Whereupon



Within the great gateway of old Tunis was no room for motors, so we followed on foot through its maze of streets, until Monsieur Paul brought us to his villa, happily located in the Street of Singing Birds

Sidi Ali salaamed still lower, touched the feet of Richard and of me with his hand, and swore by Allah and His Prophet Mohammed, as well as by his own long line of ancestors, to be faithful unto death.

"Sidi Ali is good but lazy," continued Monsieur Paul. "Still he is most willing and he is supposed to do all the work of the establishment and relieve you of all cares; he will not steal very much; on the whole, you will find him as good a servant as could be found, and he will be useful in keeping away the tribe of domestic hangers-on with which housekeeping in this country is usually infested." Little had his master fathomed the resourceful Sidi Ali, as the unfolding of the plot will reveal.

THE MISE EN SCÈNE

We were delighted to accept Sidi Ali with any imperfections that might be on his head rather than attempt to struggle with the servant question on the threshold of our initiation into oriental home-making. Indeed, he appeared the ideal servitor of the Harun-al-Raschid domestic period upon which we hoped to be entering, as he ushered us majestically from the vaulted entrance hall into the spacious courtyard, roofed only by the deep blue sky against which appeared a slender minaret like a jeweled finger pointing upward. In the middle of the black and white tessellated pavement the transparent jet of a fountain sprayed the warm air refreshingly, sending back showers of pearly drops into an octagonal marble basin around which were grouped flowering plants in great faience jars. The air was laden with the spicy perfumes of tropical shrubs which grew in great tubs banded with brass. As if in harmony with our street of musical name, a choir of brilliant feathered birds trilled from a gilded cage. A couple of gay paroquets were playfully tumbling over a perch under one of the many graceful arcades which bounded the courtyard and supported the pink tiled roof of the house. A drowsy tortoise sunned itself on the rim of the fountain, the soft cooing of many doves drifted over our heads, and a graceful gazelle leaped forward at our entrance to meet us.

"Sidi Ali is so fond of pets," said our

friend. "I hope that they will not annoy you; I have never had the courage to protest, myself."

ORIENTAL LIFE DULY TEMPERED

Annoy us! We were enchanted with the exquisite mise en scène. Delivering to us a huge chain of clanking keys, each fully a foot long, as gage of our suzerainty, Monsieur Paul bade us good-by and *bonne chance* and left us entranced possessors of his Arab mansion. Preceded by the stately Sidi Ali, we explored our new dwelling, which was designed on the palatial lines of the buildings of warm lands. The suites of rooms which enclosed the courtyard on the ground floor had formed the men's quarters in the days when a white-turbaned Berber chieftain ruled there over his large retinue below and his harem above. It was still furnished with eastern simplicity. A raised divan of ceremony occupied one end, while lower divans for lesser guests bordered the walls. Everywhere were piles of cushions; a few low tables of inlaid rosewood and ebony were set out with great brass trays, and an *étagère* or two held vases and some quaint musical instruments. Around the walls of rose and white marble were chiseled verses from the Koran.

Delicate columns and arcades supported the exterior gallery of the second floor, which was reached by an imposing marble stairway. This floor was once the harem and for this reason it was screened from profane masculine gazes by green lattices, through the interstices of which, however, the jealously guarded inmates could peer down on the busy life below. Here it was that Monsieur Paul had selected, from amid a wilderness of rooms, his own suite, and he had fitted it in modern French style. A bedroom, a salon, a dressing-room, and a perfectly appointed bathroom occupied the space of the one-time boudoir of some beauty of the seraglio. So vanished my first illusion of slumbering on silken cushions heaped on eastern rugs, to the lullaby of the nightingales in the rose gardens. The more prosaic masculine mind, however, insisted that the songs of the nightingales would in no wise lose their sweetness through being listened to from a

(Continued on page 112)



When we had purchased in the "Souk of Flowers" the wherewithal to make essences which should propitiate those household devilettes, the djinns, Sidi Ali had real need of assistance to carry home the huge trays of rose leaves, orange blossoms, mimosa, and sweet geranium

A-MOTORING THROUGH THE
ALPES-MARITIMES FROM
GRENOBLE TO CANNES, IN A
REGION UNTROUBLED BY WARS



Though there be wars and rumors of wars, the land south of Grenoble and east of the Rhone, that of the "Alpes-Maritimes," is a land of untroubled tranquillity (above). Miles and miles of bare, rocky, mountainous country with only mere patches of cultivation separate it from the desolated regions of France



Not a real up-to-date garage, in truth, but belonging to the garage category, as its sign indicates; and the only salient point of difference between it and the small-town garage in the "Land of the Automobile" is the missing A. A. A. The door opens hospitably on quaint hinges to receive the stray motorist



The Wise Men of Corps accepted nature's assistance in building their homes (above), for they have built them into the rocky sides of the mountain, no matter how steep. The ladders perched dangerously on the edge of the "terranda" do away apparently with the modern invention of the interior staircase



Sisteron huddles at the foot of a gigantic rock formation. It has retained its old walls and its citadel which date back to the good old days when "Segustero" was its name. This photograph (above) is taken in the new part of the city and shows the bridge which connects the old world with the new



In summer, the air of the Alpes-Maritimes is heavy with the perfume of lavender for the peas and heap their carts with the flowers to travel to Grasse, the perfume center, and some stop to distill them by the way



A region of desolate beauty lies between Castellane and Cannes. The photograph at the left shows a narrow line on the side of the mountain, the motor road



The spicy fragrance of the pines pervades every corner of Estes Park, and one may ride for endless miles along the bridleparks which wind beneath the singing branches of its wilderness of pine forests



Into Bierstadt Lake, named after the painter of the Rockies, look Otis, Hall, and Flattop mountains

Long's Peak Inn is owned by Enos Mills, naturalist, author, and boon to those interested in flora and fauna



For contrast with the pines, no tree is more perfect than the aspen, and aspens grow singly, doubly, and in trembling groves over the grassy meadows which stretch on either side of the gravel highways

AMERICA TO DIVERT AMERICA

EVERY day in the year Nature breaks the state law regulating working hours that she may keep her contract with the human race to make for it in Estes Park, Colorado, the coolest, wildest, most heart-easing, soul-inspiring of summer playgrounds. But no uniformed officer of the law, suitably braided and helmeted for dignity, has yet been seen to step up and interfere in her behalf, for every one knows that Uncle Sam secretly condones her actions, since he is only too pleased that she has troubled to make a new Eden and one such as could be made only among the craggy mountains of our northern Rockies.

From the walls of this great wild garden snow peaks look down upon thousands of acres, where mountains, hills, and upland meadows stretch away in all their primeval loveliness. Where were ever such piney forests as have climbed the mountain sides or such runaway aspens as have grown singly, doubly, or in trembling groves far over the grassy stretches which border the trout streams; where such miles of wind-sown flower gardens, such blue blue lakes blown to ripples by the clear mountain air of heaven and sung to by birds of the wilderness?

THE ENGLISH OCCUPATION

It is not to be wondered at that the Earl of Dunraven and his companions, Sir William Cummings and

At Estes Park in the Colorado Rockies, Nature Exceeds the Speed Limit and Violates the Eight-Hour Law in Providing Scenes to Delight the Eyes



An experience worth the having is the motor trip through the wild and beautiful cañon made by the Big Thompson River

Earl Fitzpatrick, late in the nineteenth century, were so charmed by the scene that they decided, after a most successful hunting trip through the park country, to make a "jolly big-game preserve" of the whole region, wherein but a few scattered ranches were then located. It was a splendid scheme, and immediately the enthusiastic Englishmen set about carrying it out.

On the land which the Earl of Dunraven proceeded to "take up," a ranch house, numerous cottages, and the English Hotel were soon erected to house the nobility and gentility who came from England for the hunting.

Phenomenal bags of game were brought in from the haunts of bear, deer, elk, wolf, coyote, and mountain lion, by enthusiastic huntsmen who had been accustomed to chase a frightened fox across the hedge-bound fields of England. This was the life indeed, life which was one merry-round of hunting, horse-racing, card and tennis playing, and jolly dinners. But all these joys came to an untimely end, for flaws were discovered in the land titles, land claims were contested, and many of the English holdings were forfeited.

THE END OF PLEASURE

The company of pleasure lovers dissolved, the English Hotel caught fire and was burned to the ground, and now only the low-roofed ranch house is evidence of those days.

(Continued on page 92)

HICKSON BRINGS MATTERS OF GREAT IMPORT

BEFORE THE NEW YORK WORLD OF FASHION

'Twas the Maison Paquin which originated straw braid trimming for frocks and formally introduced it to Paris. 'Tis the same Maison Paquin that trims a plaid taffeta gown of green striped in black and red (left), with the same straw braid in colors to match. The sleeves have a way all their own of joining the coat for they are gathered to it with a ruffled heading

Cheruit made it and who may resist it, this frock (right) of pearl gray taffeta embroidered as pearl gray should be, in silver thread, and this frock would be, in great square patches? The sleeves and the neck are finished with a wide ruffle of soft white net, and an unexpected knot of cerise velvet adds its gayness to the otherwise demure demeanor of the frock

Since to look old-fashioned in the seams is the new-fashioned intent, Lanvin cuts a coat of fine blue serge (right) after the most tailored lady in all of Godey's Ladies' Book, and trims it with shirred bands of midnight blue taffeta. The rather-shortness of the coat reveals the waistcoat of black-striped white crêpe

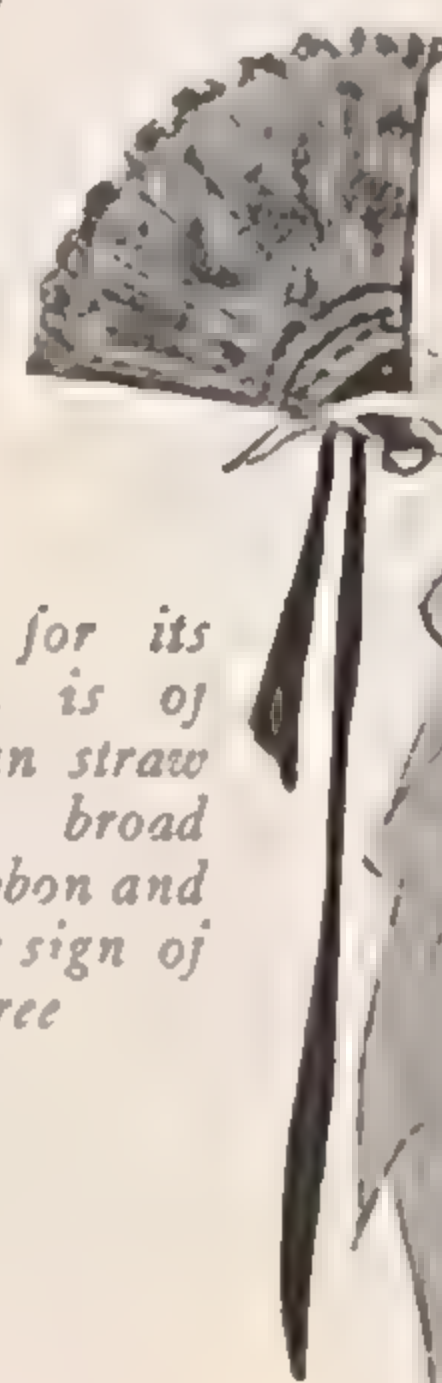
Pocketing the practical frock is a matter of serious import in these days of practical femininity. Georgette, not unmindful of the times, solves the weighty problem in a frock of beige colored silk by cutting the pockets in a most unusual way, and stitching them, even as the collar is stitched, in midnight blue to match the tassels





A hat notable for its breadth of brim is of bright green milan straw draped with a broad band of purple ribbon and decorated with the sign of the cherry tree

GOWNS FROM DUNSTAN



A frock of dark blue taffeta is combined variously with dark blue chiffon and braided in a lighter shade of blue in whorls that throw off spirals. The girdle simulates a waistcoat as much in big buttons and buttonholes as in its design. Bands of gold braid twice span the bodice at an even distance from a "neck ribbon" of white taffeta

To the fair belong the spoils of the courtiour, and especially when the spoils consist of an evening gown of cloth of silver, "the fabric of queens," veiled in varying proportions with taffeta and tulle in turquoise blue. The skirt claims distinction through its distention, and the bodice claims equal distinction through triple strands of rhinestones



For wear on the afternoon of the May garden party, a hat that is inconspicuously of white milan straw and conspicuously of Georgette crêpe and white net, is embroidered on the upper side of the brim with china beads

A HAT AND TWO GOWNS
ARE DESIGNED TO FILL A
LARGE PLACE IN THE WORLD

FOR NOVELTY A GIRDLE SIMU-
LATES A WAISTCOAT AND A
BODICE SIMULATES A GIRDLE

Photograph by Ira L. Hill

THE OUTSKIRTS OF FASHION

The Separate Skirt, Followed by Its Attendant Blouses, Sweaters, and Sports Coats, Takes Up Its Important Duties in the Summer Wardrobe



This skirt, of a silk somewhat like jersey, is an adaptation of a recent Callot model; the linen blouse slips on over the head



This is a detailed exposition of the belt to the skirt at the right below. It is broad, as many belts to sports skirts are



A linen skirt has one big pocket. The hat is green linen. This entire costume and blouse and hat opposite from the Sports Shop

REMINDED by the summery garb of the shop windows, a smart woman was planning her wardrobe for early summer. "I will have four sweaters, two sports coats, twelve skirts,—and oh, yes, some evening things," she was overheard to say; and her selection is characteristic of the outfit with which a woman now prepares for the summer season. She will have several sports dresses, for one can not resist those of light wool jersey, of the new American silk of jersey weave, or of men's wear crêpe de Chine, but the country wardrobe could not be complete without separate skirts, and without sweaters, sports coats, and blouses to wear with them.

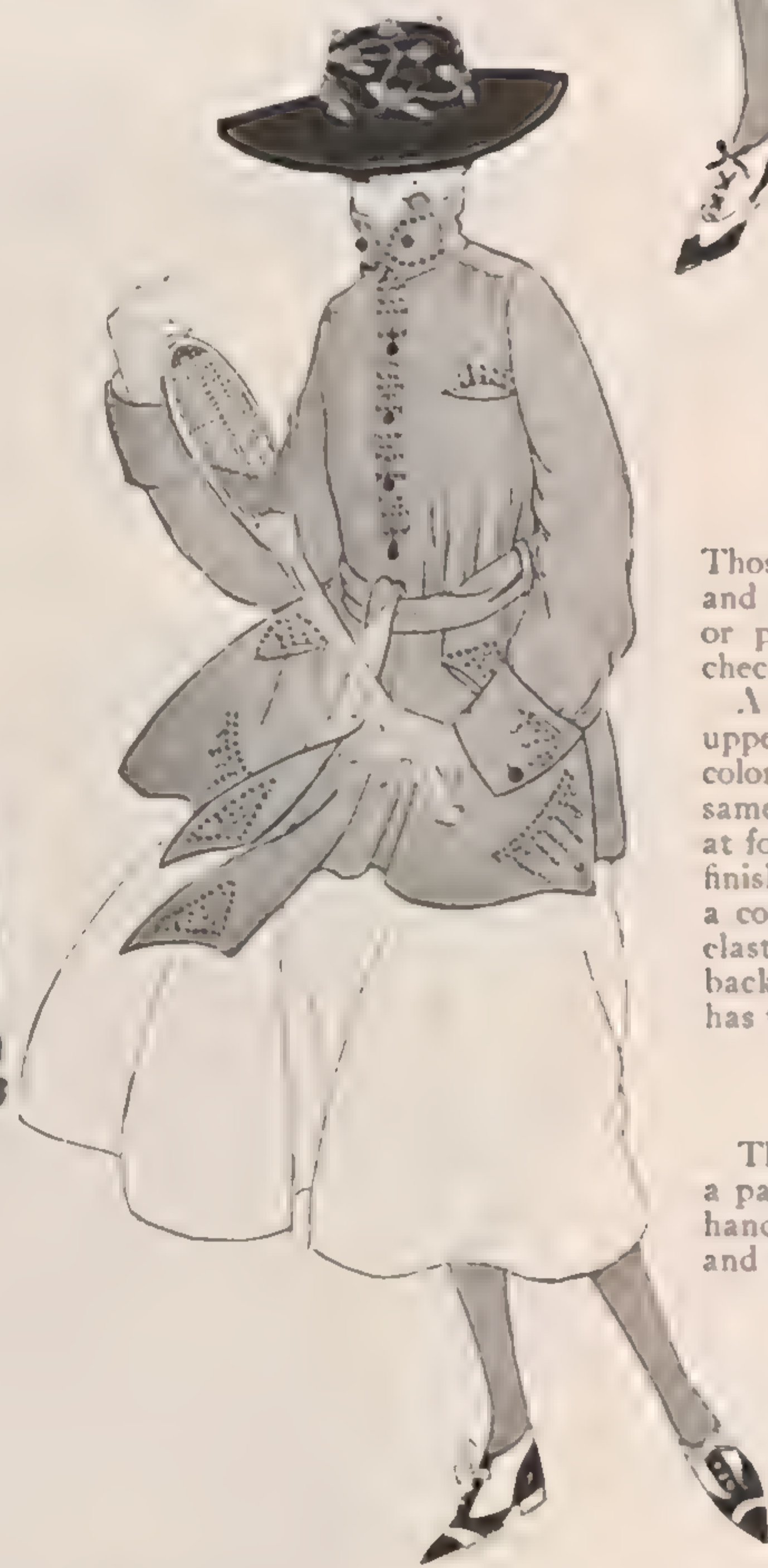
ALL SORTS AND CONDITIONS OF SKIRTS

There is a skirt appropriate for every hour of every day, there is a skirt for almost every occasion. They range from the simplest models of white linen or crash, made moderately wide for practical golf service, to very full skirts of soft white tussur or, for more formal wear, of heavy tub satin, finished with an up-standing frill about the waist and ornamented with puffed pockets.

Between these types of skirt there is a wide range of styles, including skirts of flannel, soft wool velours, and duvetyn, plain, striped, or dotted ponce, cotton gabardine, and novelty cotton weaves.



One of those proud skirts the material of which must be made for it and no other, is this. The imported sweater worn with it is made of brushed silk



White khaki kool makes this skirt, and the sweater is cross-stitched. Two lower costumes and skirt at upper left from B. Altman and Company

Those of silk are a feature of this season, and they are equally attractive in white or plain colors, or in stripes, dots, or checks of the new soft tones.

A smart silk skirt is sketched at the upper left of this page. It is of cream colored La Jerz and has godets of the same material striped with rose color inset at four intervals. The top of the skirt is finished with a heading picot-edged with a contrasting color. It is shirred on an elastic about the waist and finished at the back with a loose knot of the silk, which has the appearance of tying it on snugly.

FOR ACTIVE SPORTS

The blouse sketched with this skirt is a particularly smart sports model of fine handkerchief linen, striped, with collar and cuffs of plain white. It slips on over the head and is especially well adapted for active sports wear. The hat of natural colored thatched straw is faced with dull blue Georgette crêpe, and brilliant cretonne parrots are applied to the crown.

Oyster white khaki kool is used for many of the smartest new sports skirts, and of this material is the skirt sketched at the lower right.

(Continued on page 94)

JENNY AND LANVIN SANCTION THE CATHOLIC INTEREST THAT IS PIQUED ALIKE BY A SUIT AS FRENCH AS IT IS CORRECT AND BY ONE WHICH ADMITS WITH ITS FRENCH CORRECTNESS A BIT OF JAPANESE ODDITY



The sleeves of a navy blue serge suit from Jenny take courage from the shortness of the skirt to be short. The coat is stitched in the back with white, the pearl buckle is white, the stiff linen collar is white, and white are the spots in the blue silk tie, knotted like those that small boys wear with big white collars

The brim of a hat of glossy bronze straw (below) has its ups and downs, but being a smart hat, the former are brought to the fore. The inside of the brim is faced with bronze taffeta and the right side is trimmed with a gracefully irregular wing, also bronze colored; from Ferle Heller



Photograph by Ira L. Hill.



With the skill of one who manipulates modes to her will, Lanvin takes natural colored Japanese pongee and makes it after a Japanese fashion; at least the coat swings from the shoulders like the short flowing coat of the Japanese coolie. The bands are embroidery of self-colored soutache; the buttons, pearl

A WALK IN BOND STREET

Wars May Come and Wars May Go, but They Can Not Turn the Tide of the Spenders from Bond Street, to Which Kilted Highlanders and Liveried Messenger Maidens Give the Final Touch of Perfection

THE sun shines in little Old Bond Street. The sun shines, and presto! little Old Bond Street—sometime, channel of all that is gayest in London Town—beckons with its old charm. "Come along—Come along! Who said the Street

The new bags are bouffant like the skirts, and their ruffles have beaded edges

wasn't celebrating spring this year? I don't remember that it ever made resistance harder for the ladies. Take the new jewels, for example, the new settings. There are tiny ribbons of diamonds to be worn high on the throat and tied in a nun-like bow-knot. But you are not feeling nun-like? Then let us hang from the bow-knot a huge diamond suspended by another length of the jeweled baby ribbon. The essential point is that the pendant be a single stone, very large and very fine, and that the strand be narrow and exquisite. For the ears, there should be other large stones swinging gaily from the slenderest diamond wisps imaginable.

SIZE IN JEWELS

"Perhaps it is the unusual number of foreign women in town—French, Serbians, Russians, beautiful Montenegrins—that has stimulated the vogue of tremendous stones and single settings. For Madame Rejane, I designed the earrings for the new Augustus John portrait,—you'll see it up the Street at the Grosvenor Gallery. A single pearl, plump as a quail, hangs from a mere silken thread of brilliants, a short inch from the ear. Since Italy ceased to be a neutral and

Ireland has calmed down, what a rage there has been for emeralds. Flexible bracelets are formed of large, carefully matched emeralds, usually square-cut. Slender rims of tiny stones are pushed one above the other over white arms, and they are delightful with these new fluffy frocks,—mere luminous circles of color.

"As for diamonds, it keeps one dizzy supplying the demand. Perhaps the wedding wave is responsible, for it seems the prevailing belief that neither the bride nor the bridesmaids nor any of the feminine guests will be able to get to St. Margaret's on time without a diamond bracelet watch, one of the new, very small, square-dial watches, set in a half-inch of diamond ribbon and clasped on the wrist. Anyhow, it's a sort of diamond jubilee year in the Street. Over in Amsterdam, the old diamond merchants of the Jewish Quarter are busy sorting

stones, and Cartier, Lacloche, LeRoy, and others are keeping up the fame of the Street for the loveliest jewels in the world.

"And, speaking of Paris and the bore of going away over there to get one's hats and then possibly running into a lot of mines in the Channel and never, never putting a French hat on your head again, have you seen my hats? Such hats they are—small ones with tiny nosegays and flamboyant bows, huge ones with such width across the front, such



All feminine London loves the new bell-pull of Russian enamel, and this same enamel, combined with rock crystal, is the very smartest (and most costly) stuff of dressing-table fittings. Posies, like skirts, are Victorian, and the crusader helmet is the newest sort of boudoir cap

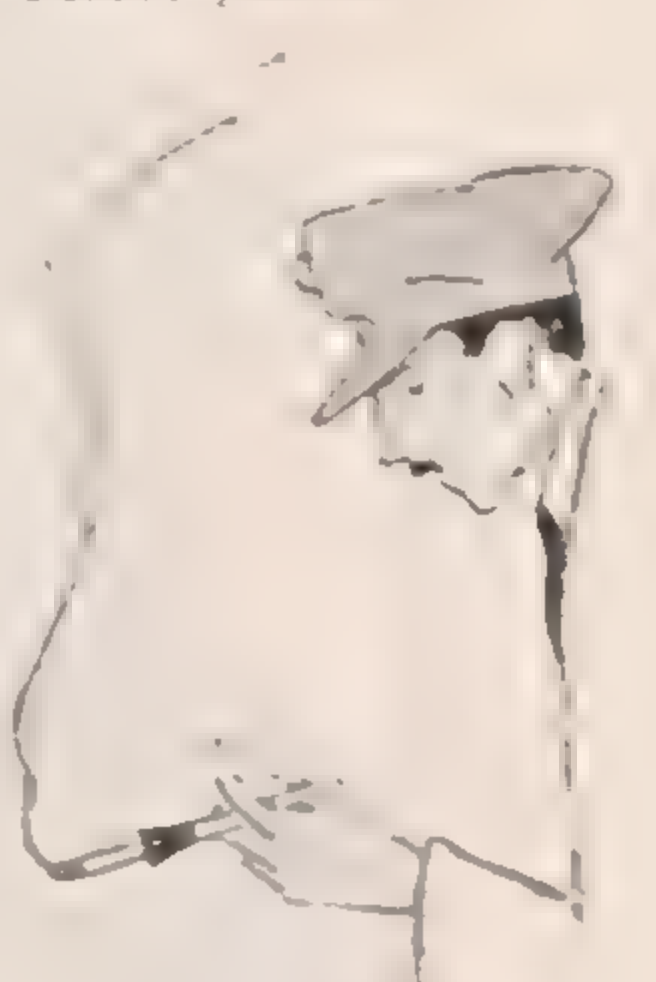


arch anti-aircraft brims over the tiny shell-like ears listening, apprehensive, for the wicked price! The Duchess de Devinez, the Best-Dressed French-Woman of the hour in England, was in here with Lady McLavish of McLavish only to-day. The Duchess said she had seen nothing more terribly upsetting than my hats in all the rue de la Paix. Lady McLavish ordered three sent home, to be delivered after dark, of course, as she lives near the Chancellor of the Exchequer, but there you are, as the Americans used to say. Would that I could hear their blessed accent again!

GLOVES OF BOND STREET

"For gloves, you must admit that you have always had to come to me. In this year of thrift and taxed sovereigns, my new, long, heavy, buttonless, bagging, and wrinkling elbow-lengths in white doeskin at fourteen and six the pair, have had a violent success. Of course I smile the Napoleonic shopkeeper smile as I take your order for a dozen, remark that the button glove will soon be as extinct as Cubism, and speak sadly of how many of our people are at the front. At the same time I am wondering how long I am going to be able to keep up with the demand, such exasperating times as we are having with Grenoble, whence come these beautiful Bond Street gloves.

"In umbrellas, I have definitely thrown over the long-reigning crook handle for a straight handle with a woven-leather loop and regimental colors set under the small flat top of gold, tortoise, or ivory. Apropos of regimental colors, cigarette cases, note cases, and card-cases made in them or in the ribbons of (Continued on page 138)



Fashion in the trenches dictates gold-tipped quills as cigarette holders

Paris foresaw the lure of the tartan and sent to Bond Street the most captivating of suits, all yellow and brown plaid, with a wind-revealed blue satin facing. The rue de la Paix would wear with it gilt boots, but Bond Street dares only black to match the black patent leather belt

Times there are when humanitarian instincts forsake us and we are ready to cry, "Long live war!" How could it be otherwise when a war-time messenger service such as this has replaced the prosaic Bond Street boys of former days?



A UNION FOR THE FUTURE OF FRANCE

AMONG all the organized charities of Paris which have come into existence since the war, L'Union Fraternelle des Enfants de la Grande Guerre is one of the most important, not only because it is so well sponsored, but because of its method of applying the funds collected for the benefit of children orphaned by the war.

Under the direction of L'Union Fraternelle, the child is, whenever possible, left in his own home with the mother whose care he so much needs; and in these familiar surroundings he is given those advantages he would have enjoyed had his father not died for France. By this means L'Union Fraternelle hopes to preserve the ideals of France, hopes to make France a little more like what it would have been had not the fathers of all these children sacrificed their lives for the state; it hopes thus to overcome the apparently insurmountable difficulties which the war has thrown in the way of the development of the youth of France.



Princess Jacques de Broglie, née Princess de Wagram, is a most earnest worker in the cause of the French war orphans



The president of L'Union Fraternelle des Enfants de la Grande Guerre is M. Flourens, formerly French Minister of Foreign Affairs



Princess de La Tour d'Auvergne is working to give the war orphan those advantages his father would have given him

M. Flourens, formerly Minister of Foreign Affairs, is the president of this union; and he is ably assisted by the Marquise de MacMahon, née de Vogüé, the Princess Jacques de Broglie, née Princess de Wagram, M. Gauthier de Clagny, and the Abbé Wetterlé. Princess de La Tour d'Auvergne, a sister of Princess Jacques de Broglie, is also much interested in this work.

A tiny lift carries one to the petit salon of Princess Jacques de Broglie, where she willingly explains the hopes and plans of L'Union Fraternelle.

She tells how many rich French children have already adopted as brother or sister one of the little orphans of the war.

"It is a great work, but we need money — more money," the Princess says. "Perhaps America will aid these children."

M. Jusserand, the French Ambassador at Washington, has the interests of L'Union Fraternelle at heart, and any money collected in America for this important charity may be sent to him.

PROVIDING A MÉTIER FOR THE FRENCH WAR WIDOWS

THE men who fall on the field of honor, the wounded soldiers who breathe their last in hospitals, the *poilus* about to attack a trench, have all at the back of their minds the thought of their families — their wives, their children.

The small sum of money that the state gives each year to these little families is eagerly welcomed, but it is not sufficient. A great many of the widows are women of education and a certain social position, yet are so untrained, so unfitted for the hardships brought to them by the war, that it is almost impossible for them to cope with the situation.

In order to assist them, Frédéric Masson, one of the forty *Immortels* of the French Academy, with the help of a number of society women, has founded a society called "L'Assistance Mutuelle des Veuves de la Guerre."

Placed for their apprenticeship under the guidance of women of training, the French war widows and orphan girls are taught to make different small articles. They make boxes of all kinds, fans, screens, photograph frames, cushions, lamp-shades, and even blouses and

L'Assistance Mutuelle des Veuves de la Guerre Provides and Teaches a Means of Support to the Women the War Has Left Destitute

children's frocks. The aprons, blouses, and tiny frocks, which are all made by hand, are cut by a former *première de grande maison*. As the workers acquire skill they work in their own homes, so that they may watch over their children.

The workrooms are directed by the Countess de Ribes; and on the list of the committee appear the names of the Duchess de Bassano, the Countess de Bourbon-Chalus, Mrs. Garrett, Mme. Hillès, Mme. de Lagarenne, the wife of General de Lagarenne, the Princess de La Tour d'Auvergne, and others.

Unlike most of the charitable societies created since the beginning of the war, L'Assistance Mutuelle des Veuves de la Guerre is not strictly a "war" charity which will end with the war, but a work which will continue long after the cessation of hostilities, to provide work for the women left destitute by the war.

In Paris, the articles produced are sold on three days in each week at the workrooms, 15 rue de la Ville l'Evêque. In America they are sold by Wanamaker, in New York and Philadelphia, and by Weil in San Francisco, and Morgan in Montreal.



The things that one wants, does not know where to find, and has not the gift of creating,—these are the things the French war widows are making to support themselves and their families. And, because the makers are French, every article is daintily and painstakingly finished, and each bears that undefinable but unmistakable touch that spells "Paris"





© Mdm. Lallie Charles

MISS DOROTHEA BIGELOW

Though she is an American, Miss Bigelow has spent a great part of her life in London. There she studied singing, and there she achieved fame, not because she sang in the trenches, but because she didn't. However, she did the next thing to it; she sang for the wounded soldiers in the hospitals. This winter she came to America to make her debut on the stage. She is the sort of person who is not happy unless she is working, and so, until her light opera career began, she sang in concerts. She was the one shining light in the ill-fated "See

America First," that musical comedy which promised so much and then broke its word. Miss Bigelow is shortly to appear in New York in the title rôle of a new musical comedy, "The Girl from Brazil," in the cast of which there are so many of the "See America First" cast that one comes to the conclusion that there is still optimism in this sad world. Miss Bigelow is a daughter of Mr. Poultney Bigelow and a granddaughter of the late John Bigelow, the historian, and at one time American minister to Great Britain.

S E E N o n t h e S T A G E

The Theatre-going Public Refutes the Tired Business Man Theory by Intelligent Acclaim of a Masterpiece—a Musical Comedy Aims High but Misses the Mark

By CLAYTON HAMILTON

chance on "Moonlight Mary," because Miss Rose Stahl once made money in a better play; they are willing to take a chance on "The Greatest Nation," because Mr. William Jennings Bryan and Mr. Henry Ford are pacifists and it appears barely possible that two or three thousand other people in America may perhaps agree with them; but they are not willing to take a chance on a great play that has been praised by every accredited dramatic critic in the world, because they have not yet learned that the many-headed public has a mind.

Mr. John Galsworthy's "Justice" was first produced a little more than six years ago, at the greatest theatre in the English-speaking world,—namely, the Gaiety Theatre in Manchester, which is conducted by Miss Horniman. Sub-

sequently, on February 21, 1910, it was produced in London at the Duke of York's, which at that time was conducted as a repertory theatre by Mr. Charles Frohman. "Justice" did not make money in London, and it was withdrawn from the repertory after only eleven performances; but it made so profound an impression on the thinking minds of England that the prison-system was revised because of the pleadings of this play.

Mr. Charles Frohman having decided that "Justice" could not make money in America, the play was not imported to this country, despite the fact that thousands of copies of the published text were bought and read by appreciative students. Throughout the last six years, there has

(Continued on page 118)



Photograph by Baron de Meyer

We heard he would, and we heard he wouldn't, and finally he did. In other words, Nijinski procured bond from the Austrian camp where he was held as prisoner of war and came to America to appear with the Ballet Russe. He is photographed in "Schéhérazade"

New York must wait long months before it can catch even a glimpse of Laurette Taylor in "The Wooing of Eve," for the road has made such voracious demands on both her and her newest play that New York is out of the question until November next

IT has frequently been stated in these pages that it costs a manager no more to bet his money on an acknowledged masterpiece of dramatic literature than to bet his money on a silly play by nobody at all, and that a piece that is written up to the public stands at least as good a chance of financial success as a piece that is written down to the public. The most commercial manager would do better by risking an investment in "The Weavers" than by risking an investment in "Mr. Myd's Mystery" or "See My Lawyer." Yet this very simple point is one which the majority of our producing managers find it very difficult to get into their heads. The trouble is that they habitually underestimate the intelligence of the theatre-going public. They are willing to take a



Photograph by Davis and Sanford



Photograph by Sarony

Like truth, intelligence crushed to earth will rise again—even the intelligence of the theatre-going public. Proof: Galsworthy's "Justice," in which Cathleen Nesbitt plays the only feminine rôle



Photograph by Sarony

Anne Murdock, that young person of whom dramatic critics are never able to write without using the words "Billie Burke," appears in the title rôle of "Suki," Winchell Smith's latest comedy



Photograph by Ira L. Hill

The Washington Square Players are to be congratulated on many things and envied for one thing—the acquisition of Margaret Mower. She plays in "The Magical City," a play by Zola

Lola Fisher is not always being photographed with an uncomfortable cat. In better times, she can be found making a success of herself as Nan in "Roi-Grande," Augustus Thomas' new play

Roma June (below) appeared in "See America First," that musical comedy which hopefully came to New York late in March and undisturbedly left New York as early in April as possible



© Victor Georg



© Ira L. Hill

Phyllis Newman-Terry played Lady Harding in "The Great Pursuit," in which there were so many stars that the final bill were practically up to the top



© Ira L. Hill



Miss Ferguson's costumes, both on the stage and off, are original, yet never startlingly so. Above, she wears a wrap of rose silk, collared with kolinsky. In the other photographs she wears a tea-gown of white chiffon and rose taffeta, an adaptable tea-gown, for it may be worn with a black lace coat, as at the right, or with a white filet coat, as below



Miss Ferguson's life is just one heroine after another. She suffered through the winter as Margaret Schiller; she will plead through the late spring as Portia; and she intends to dash through next season as the society heroine of a play by Herbert Footner, heretofore a writer of novels. Miss Ferguson started her career—it is an open secret—as chorus girl in "The Belle of New York." Chorus girl in "The Belle of New York"—Portia in "The Merchant of Venice"; that is the story of Elsie Ferguson. It is easy to say and quick to read, but a long hard road lay between those two points. For Miss Ferguson isn't at all a white-light, late-supper sort of person. Her life is her work—well, that is, part of her life, for her engagement to Mr. Thomas B. Clarke, Jr., of New York, has been announced



Photographs by Sarony, Fifth Avenue

ELSIE FERGUSON, RECENTLY MARGARET SCHILLER, PRESENTLY

PORTIA, AND IN THE AUTUMN THE HEROINE OF A SOCIETY PLAY

A NEW ARRIVAL AMONG STAGE
DECORATORS, ONE LEE SIMON-
SON, PAINTS HIS SCENE TO
LAUGH OR SIGH WITH THE PLAY

By Hiram Kelly Moderwell

THOSE who in the past two theatrical seasons have occupied one of the two hundred and ninety-nine seats of the Bandbox Theatre in New York have thought they noticed, in certain of the comedies of the Washington Square Players, that the scenery was grinning at them. It was as though they were living through a quaint burlesque dream and saw the wall-paper peopled with friendly imps inviting them to join in the joke. For a Baedeker mountain-top there were huge cumulous clouds cut out of pasteboard, standing proudly and obtrusively against the sky—a very tourist's heaven. Another

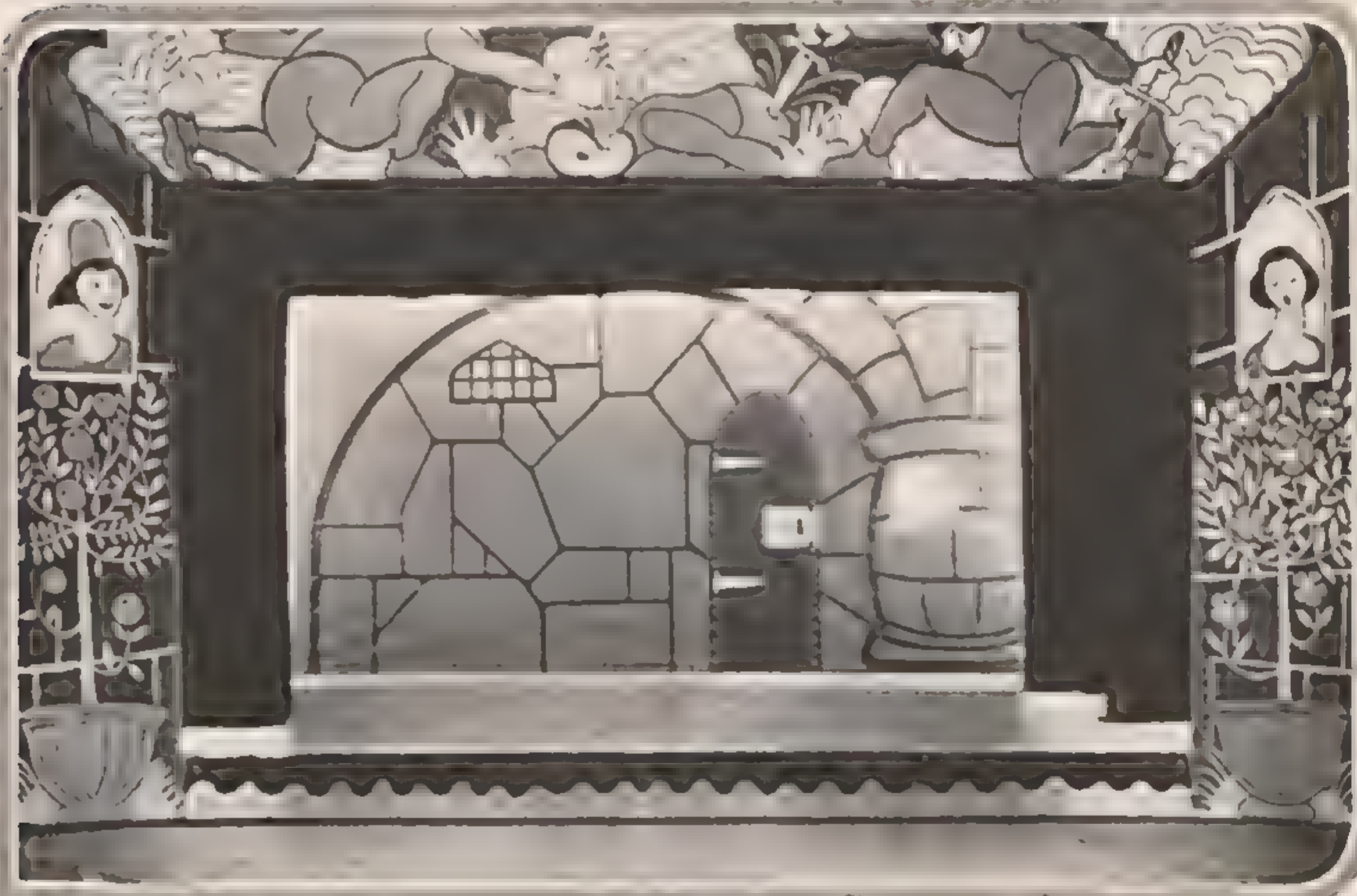
(Continued on page 104)



This is Mr. Simonson's drawing of a medieval French town. It is not a truthful drawing; it makes the church and castle much too grand. But all the people in the old French farce, "Pierre Patelin," lie about themselves, so why shouldn't the town lie too?



On the stage of the Bandbox, Patelin's town puts on better airs. It is nothing but a play-pretend town, painted on a curtain in pastel-like yellows and greens. And when this curtain is drawn back we see (below)—



Do you love the subtle in the theatre? Do you quiver for psychic reactions? Then Mr. Simonson didn't mean this setting for you. Here everything in the action of "The Red Cloak" is carefully explained in the scenery—how the lovers will love and the assassin assassinate. The hero will not easily get out of the dungeon in this scene. You know it by the huge stones painted on the back-drop



Patelin's house, the dwelling of a penniless lawyer (this was in medieval times) with bare walls and little furniture. If you tell Mr. Simonson that this doesn't look like a house, he will be bored and explain that it was not meant to be a house at all but an "arrangement"

This is not a studio apartment for Z. Z. Akin's free verse play, "The Magdalen City." It is another "arrangement." Perhaps you wouldn't find comfortable living in an arrangement, but you don't live in a free-verse drama. This room has rhythm and color and interesting and colorless things. Don't forget to look out of the window at The Magdalen City which caused all the trouble for Miss Akin's



EVERY ARTICLE OF FURNI-
TURE PAINTS A GAY FUTURE
FOR THE SUMMER HOME

For summer comfort on a sunshiny afternoon one needs but a couch hammock of khaki (below); \$7.50. The pillows are of khaki, and the khaki canopy is striped in white or green, with tan; iron standard, \$2.75; canopy, \$3.50; pillows, 55 cents to \$1.75, according to size



A porch hammock combines Chinese colorings of blue, gold, and black; \$35. The frame is finished in oxidized black and gold. The seat and the back are fitted with adjustable galvanized springs; stand, \$4.50; canopy, \$7.50; pillows, \$3.25 each

A very old-fashioned chair of old-gold-painted wood, decorated in gay colors to order, is priced \$20; the cushion (also made to order) in bright colors, \$3.50



A table specially designed to stand back of a davenport is in dark mahogany with dull rubbed finish. The end sections are removable and may stand at the ends of the davenport; \$48



Furniture for the summer breakfast room is painted black on all its various legs and painted chartreuse on all its various tops, and then decorated in white and chartreuse. The table is of the gate-leg type and will not extend so much as an inch; price, \$42; buffet, \$40; armchair, \$9; small chair, \$6

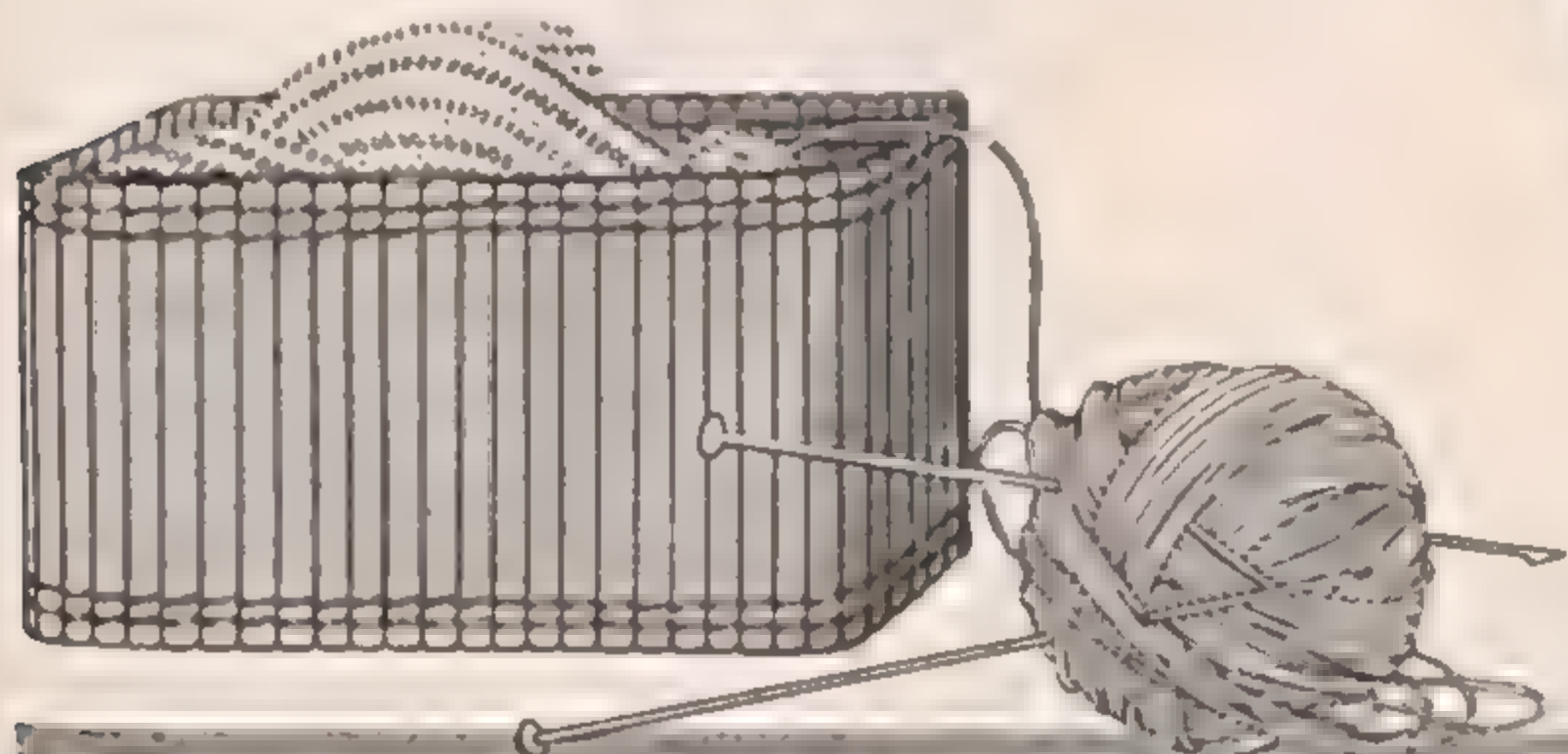


The sturdy little chair is enameled gray, and decorated in red, black, and white, \$15; the table, to be different, is gray, painted with a design of red, blue, green, and black, \$8. The braided rug, gray and blue, 30 by 60 inches, \$4; bag of stenciled crash, 85 cents; bowl and flowers used, from Stumpp



Not only is this brown oak set particularly well finished as to detail, but its cost is pleasantly little; table, \$45; sideboard, \$68; crystal cabinet, \$48; silver table (not shown), \$30; chair, \$8; armchair, \$12

Other things one may have, but a work-basket one must have in this year of knitting. This one is made of splints, and it has the excellent virtue of being collapsible; 7 inches wide by 10 inches long, 35 cents



These rush-seated chairs are painted black and orange; small chair, \$5; armchair, \$6. The wooden plant stand may be had in blue and white or gray; 3 feet high, \$15; the bag is of cretonne, \$2; and the rug is of gray and blue fiber; 3 by 6 feet, \$2



This four-piece set, William and Mary design, is of distressed Mexican mahogany of an excellent quality; \$105. On the dressing-table perches a small alert bunny of enameled wood; 1 1/2 x 1 1/2 x 1 1/2 inches; \$2



A waste paper basket woven of oiled splints may be had in tan or green. It is conveniently collapsible; 15 inches high, 60 cents



The furniture above is a version of the bright-hued furniture which the Tyrolian peasants make. These pieces may be had in various colors; chair, \$15; stand, \$8. The rag rug measures 24 by 36 inches, 65 cents; and the wicker basket has enameled decorations in blue; 6 inches in diameter, \$1.75



A bedroom set enameled café au lait, decorated with buff markings and strange Japanese designs, is particularly graceful in line; twin beds, \$40 each; dressing-table, \$65; cane-seated bench, \$9.50; chiffonier with fitted drawers, \$55; cane-seated chair, \$11.50

S E E N i n t h e S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



As cool to look at as it is to wear is this frock of white net, banded with black net both plain and embroidered. It may also be had in all white. The taffeta parasol prides itself that it is shirred between every two points; frock, \$19.50; parasol, \$6.50



No silk sweater can ever wholly usurp the place of the wool one. This one is closely woven, therefore warm. The hat is of knitted silk; sweater, \$6.25; hat, \$6.75



Pink dots border collar, frills, and cuffs of this white voile blouse, for summer insists on a touch of color. The blouse, for all its daintiness, is inexpensive; \$2



Of white net banded with Copenhagen blue organdy is this summery frock. Stitched bands of organdy simulate a jabot. In all white, it makes an appropriate and charming graduation gown. The parasol is of tucked green taffeta; gown, \$38; parasol, \$6.50

THE secret of the charm of summer frocks lies in the delicate colors of their sheer soft materials. The tone known as Madonna blue, for instance, never appears quite so lovely as in a soft muslin, and there is a delicate shade between pink and rose which, in the same material, is equally pretty. The novelties of the season, however, are the new gray muslins, which have the more than admirable quality of looking as cool as they are.

GRAY, IN SUMMER FABRICS

The frock sketched at the lower left on this page is the simplest of gowns, yet it is none the less charming, for it is of delicate gray voile, and taffeta bands of the same shade are the only trimming it allows itself. Its Russian blouse is laid in soft, rather fine plaits, girdled twice with gray taffeta, and the skirt is plain and rather full. The frock is surprisingly inexpensive. The hat worn with it is of a soft, fine manila straw in the natural color, faced with satin of whatever color one wishes and trimmed with two brilliant cretonne birds, which are applied with an



Particularly good looking is this frock of delicate gray voile, banded and girdled with taffeta of the same shade. The manila straw hat bears two cretonne birds; frock, \$11.50; hat, \$6.95



A gown of orchid organdy relies on ruffles of its own material for trimming. The hat is of leghorn with a crown of softly draped silk and clusters of French buds; gown, \$55; hat, \$17

outline stitch done in yellow silk floss. The more old-fashioned a frock is the more new-fashioned it is, for quaintness is the quality to be desired above all others. The dress sketched at the lower right on this page is quaint enough to please the most exacting—and, incidentally, quaint enough to be most becoming. It is of orchid colored organdy trimmed only with narrow ruchings of its own material, but its fichu and turnover collar, its sleeves, the odd little pockets of its skirt, and its graceful overskirt make it different from all other frocks. Besides the orchid color, it may be had also in maize colored organdy.

PERFECTION OF DETAIL

The hat worn with it is a rather large mushroom shape of natural colored leghorn. Its crown is softly draped with silk, which forms a pert knot at the back. At the front are three little buckles covered with tiny French buds. The silk of the crown may be had in any of a wide variety of colors.

"Fashion," some one should have said, "is an infinite capacity for taking pains."

The charm of a frock lies in the perfection of its details; therefore, the frock at the upper right on page 84 is all that a gown should be. It is of white net, banded with Copenhagen blue organdy and frilled with lace on the collar. But it is the puffs at the bottom of the sleeves, which are made to puff the more by stitched bands of organdy; the jabot in front, which is really not a jabot at all, but is simply suggested by organdy bands; the white bead buttons; the pretty double collar, which gives a sloping line to the shoulder—these are the things that spell originality. The details of the skirt, too, are very good. The two lower ruffles run straight around, and the two upper ones are cut in points to follow the lines of the yoke. The frock may also be had in all white, in which it makes a pretty graduation gown, or in white edged in cerise.

FOR SUMMER SUNS

The parasol sketched with it is of tucked green taffeta and, though not particularly radical in shape, it is made unusual by the manner in which it is shirred to the ferrule. The long slender handle is of black wood.



This smart voile gown may be had in various combinations of colors. The hat is of lavender leghorn, faced with white straw and painted with a design of lavender iris; frock, \$24; hat, \$18.50



So quaint as to be particularly smart is a frock of white net with a soft fichu-like collar which may be removed if one so desires, and bands of shirred baby ribbon, pink, white, or blue; \$21

Delightfully cool-looking is the soft frock at the upper left-hand corner of page 84. It is of white net, with a trimming of embroidered black net between hemstitched folds of plain black net. The collar, which forms revers in front, becomes a cape at the back, and the skirt has two flounces. The frock may also be had in all white. A pagoda-topped parasol with little shirrings between every two points is sketched with the frock. It is of taffeta and may be had in all the delicate spring colors.

FOR COOLNESS

The frock at the upper right on this page is also made modern by virtue of its quaintness. It is of white net, trimmed with shirred baby ribbon in pink, white, or blue, as one chooses. The soft frills just above the elbow make the sleeves particularly graceful. The lace-edged collar is long so as to be almost a fichu, and, should one wish for a lower neck-line, the collar may be removed. A band of insertion trims the lining of the bodice and shows through.

A distinctly different type of gown is pictured at the (Continued on page 114)



One of the new handkerchief linen blouses is this, dotted with delicate color. The skirt is of awning striped cotton gabardine, for awning stripes are popular; blouse, \$8.75; skirt, \$5.75; hat, \$6.95



Summer isn't really summer unless one has a silk frock. This one is of white tub silk cross-banded with any of various colors and combined with white Georgette crêpe, with charming results; \$24.50



Bathing suits are different this year—oh, very different, indeed. This one is of changeable and plain taffeta. The hat is rubber, the shoes, corded silk; suit, \$22.50; hat, \$2.25; shoes, \$1.95



Handkerchief linen finely striped in color makes this blouse, and the lace-edged frill and collar are of white linen. The skirt is cotton gabardine with a novel belt; blouse, \$8.75; skirt, \$5.75

THE YOUNGER GENERATION



This is the sort of frock in which one spends the brief busy years from one until three, for the world is such a new place and there is so much to do that one really can not be annoyed with a waist-line. It is of organdy of either rose or blue, made by hand from embroidered yoke to hem-stitched hem. Hand-made Valenciennes adds a last touch of daintiness to the neck and those puffs of sleeves



For the man of the family, from the time he passes the folly of youth, at two, until he attains the wisdom of five, is this suit of green French linen. Collar and cuffs are of oyster white linen, and there are white crochet buttons. The suit may also be had in blue



The blouse is of oyster white French linen and the smocked skirt, which hangs its all on two straps, is of linen, of rose or blue as one chooses. The hat is a bit of blue straw, another bit of blue-figured orange silk, more bits of blue silk, and a blue tassel to end all

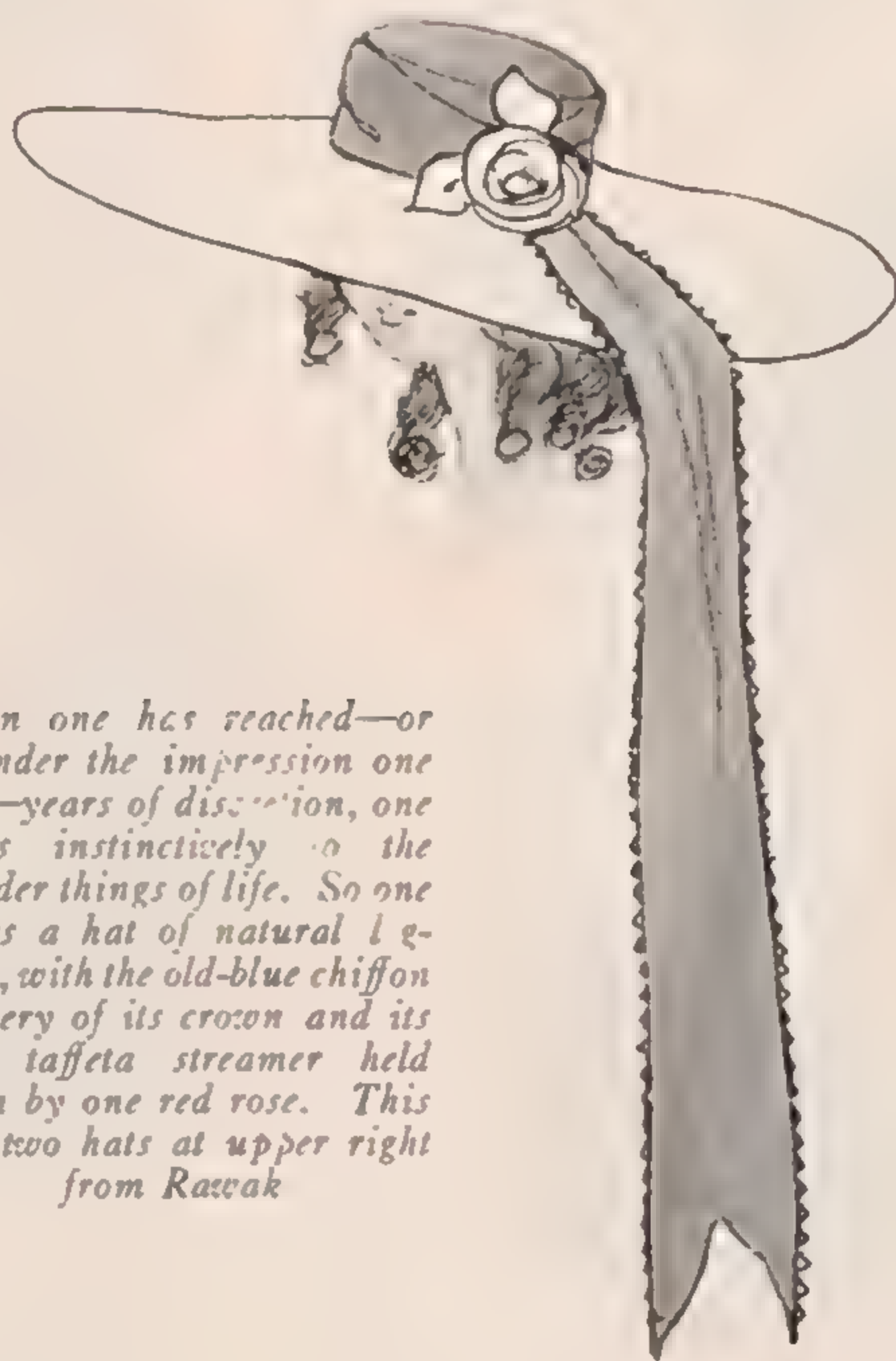


It is of green French linen, collared, cuffed, and piped with tan linen; and its designer was really a most understanding sort of person—for at six, what is life without pockets? It may be had in pink or blue linen, trimmed with white. The hat—it's a real true toque—is of mixed red and black milan, banded with black velvet and trimmed with brown leather acorns and yellow floss embroidery

MODELS FROM L. P. HOLLANDER AND COMPANY



When one has reached—or is under the impression one has—years of discretion, one turns instinctively to the broader things of life. So one wears a hat of natural e-g-horn, with the old-blue chiffon drapery of its crown and its blue taffeta streamer held down by one red rose. This and two hats at upper right from Rawak



A most obliging frock is this, for if one is six or sixteen, or any age between, it may be had to fit. It is of white organdy outlined on all its many scallops with narrow folds of its own material, and between it and the white china silk slip beneath it, the outside world may catch occasional glimpses of pink ribbons. It is a very desirable commencement frock



When one is sixteen, there are many parties around about commencement time. Therefore, one gives attention to the gown question and decides on a white taffeta affair—or flowered or pink taffeta, if one does not yet need a graduation dress—with taffeta ruffles going in an opposite direction from the ruffles of other frocks and with lace beneath its sleeves

VOGUE PATTERN SERVICE

The Overblouse, Aided and Abetted by the Separate Skirt, Takes an Ever Larger Share in the Wardrobe

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern.

When ordering Vogue patterns by mail, order from VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

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SAN FRANCISCO: Ye Gift and Favour Shop,

162 Post Street

BALTIMORE: The Flower House Studio,

Charles and Hamilton Streets

MONTREAL, CANADA: The Children's Shop,

15 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House,

Breams Building



No. 163403. A new cape collar, extremely high fitted cuffs, and unusual surplice closing make this blouse attractive for the spring suit



No. 163254. Scallop-hem is faced with contrasting material



No. 162755. A separate skirt is made from two pieces



No. 163330. Bands of a contrasting color edge this blouse and form a novel trimming; embroidered batiste may be used for the collar and vestee



No. 162771



No. 163154



No. 163416



No. 163257



No. 163252

Left to right: two circular pieces are joined to a panel; a skirt with slight fulness at hips but great width at hem; box-plaited fulness characterizes this skirt; circular cascade drapery marks this skirt; a one-piece skirt is hung on a yoke



No. 163412. A mere decoration in front, this overblouse covers the back. Overblouse and underblouse are in one pattern, 50 cents

No. 163411. A new feature is a fitted overblouse with short flaring peplum, included in one pattern, with a full underblouse, 50 cents



No. 163396. The appearance of a jacket is given to this blouse by the full flaring peplum and transparent undersleeves attached to a semi-fitted lining

No. 163298. The raglan sleeves of this blouse may be smocked at the shoulders or plain. The cuffs and collar are finished with ribbons through casings

No. 163393. This smart blouse might well be made of a silk to match the tailored suit, with the plaited collar and vest made of chiffon in a lighter shade

No. 163394. A quaintly shaped blouse opens over an underblouse with full sleeves and neck frill. The underblouse is included in the pattern, 50 cents

SEPARATE SKIRTS AND BLOUSES

TO SUIT SUMMER'S DEMAND



No. 163290. On a fine batiste blouse the plaited jabot and collar frill only partially cover a deep yoke, and the high flaring cuffs are finished with narrow frills



No. 163253



No. 163351



No. 162798



No. 163417



No. 163255



No. 163418



Above are six separate skirts different from the others shown here and each with its own distinctive cut and each admirably suited to be developed in the new light summer materials



No. 163397. This colored handkerchief linen blouse has a double rolled collar and pin-tucked inserts of its own material at both front and back



No. 163334. A graceful garden smock with square rolled collar and deep pockets is laced at the center and slips easily over the head



No. 162880. For the blouse of tub satin, nothing could be smarter than this model with its hemstitched, turned-back collar and rolled cuffs



No. 163402. A two-piece tennis blouse cut kimono-fashion has a straight panel at front, fastens at back, and is finished with a rolled collar



No. 163142. A touch of smartness is given this blouse by the fact that the collar, yoke, and the band about the armhole are cut in one piece



No. 162768. Sleeves and yoke are cut in one piece, and the blouse closes with link buttons slipped through buttonholes on either side of the center front



No. 163413. A tailored blouse has the smartest of new set-in sleeves, with fitted cuffs; it may be worn with a high collar turned over a stock



Tecla Pearls

The difference between Tecla Pearls and Oriental Pearls is the difference between luxury and extravagance.

For most women, Oriental Pearls, like the grapes in the fable, are out of reach, whereas Tecla Pearls hang lower on the vine.

And to pursue the analogy further, Tecla Pearls and Oriental Pearls are, indeed, as like each other as grapes from the same vine, differing only in that Oriental Pearls come from the vineyard of Nature, while Tecla Pearls come from the vineyard of the mind.

But the wine of their beauty is indistinguishably equal.

Tecla Necklaces
\$75 to \$350

Tecla
398 Fifth Avenue · New York



Dress No. 163251. Sizes 16 and 18 years, 34 and 36 inches bust measure. A one-piece frock with the smart new shoulder-cape has stitched bands at the waist



Waist No. 163380; skirt No. 163381. On this formal afternoon frock a kimono blouse and draped skirt open over a long panel of contrasting material



Waist No. 163270; skirt No. 163271. The draperies of a one-piece skirt are edged with trimming. The kimono blouse is made of chiffon and a band of lace



Waist No. 163382; skirt No. 163383. The fluffiness of rows of ruffles decks a bouffant skirt, and a kimono-cut bodice, laced at front, essays to be a basque



Waist No. 163286; skirt No. 163287. This frock is given smartness by an overblouse worn over an underblouse both of which are included in one pattern

EVERY DEGREE OF SUMMER TEMPERATURE IS

HERE SUPPLIED WITH A FROCK TO ITS NEED



Waist No. 163173; skirt No. 163174. On a smart morning frock of basket-weave linen the girdle and the back are cut in one piece



Waist No. 163070; skirt No. 163071. The hip yoke cut in one with the front and back panels is mounted on a full two-piece skirt



Waist No. 163213; skirt No. 163214. A distinctive note is gained by trimming of contrasting material edged with a brush fringe



Waist No. 163316; skirt No. 163317. A one-piece blouse and a two-piece circular skirt with trimming of contrasting material make a satisfactory frock

Waist No. 163258; skirt No. 163259. Now a bit of blocked muslin, then a bit of plain, are leagued together in a blouse and skirt with shaped circular flounce

the soup of the epicure



*"Come in the evening,
Or come in the morning,
Come when you're looked for,
Or come without warning."*

An unexpected guest is a true compliment—a "vote of confidence" appreciated by any hostess—if *she is prepared!*

Next to the Quality of Franco-American Soups they are perhaps most valued for their "preparedness."

These soups are the individual "creations" of the French Artist-Chef, Monsieur Biardot. They are to be served upon your dinner table without addition or alteration. Any modification would only detract from their exquisite and delicate flavor. Finished to the last fine detail, they relieve you of all "nervousness" as to the soup course.

"Merely heat before serving" are the sole Franco-American directions. In their simplicity hostesses find a world of relief.

Franco-American Quality imparts distinction to any dinner table. It is pleasant to know that *you* can obtain it simply by notifying your grocer.

Merely heat before serving

Thirty-five cents the quart

Twenty selections

At the better stores



*after the
recipes of*

Franco - American Soups

A. Biardot

OF PARIS

*formerly superintendent of the
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"Let us give you a taste of our quality"

THE FRANCO-AMERICAN FOOD CO.

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Jewels

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —

*Pearls
Jewels
Precious Stones*

DREICER & CO ARE DIRECTLY
REPRESENTED IN THE MARKETS OF
THE WORLD AND THUS SECURE AT
FIRST HAND, THE CHOICEST GEMS AS
THEY BECOME AVAILABLE —

DREICER & CO

Jewels

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —

BRANCH AT CHICAGO
THE BLACKSTONE

AMERICA TO DIVERT AMERICA

(Continued from page 70)

The log chapel near the pond might, had it too not gone in the flames, relate how it used to shelter the charming and beloved Lady Maude Ogilvy (her name remains in the famous tower of natural rock known as "Lady Maude Tower"), who often went forth, pink-cheeked and smartly habited, to ride through the mountains with her brother.

A part of the holdings which the Earl of Dunraven yet retained were purchased by Mr. F. O. Stanley, of Boston, and the Stanley Hotel and Manor, yellow-walled and red-roofed, soon stood silhouetted against "The Needles," a spur of jagged mountains from which the Twin Owls, great stone birds of prehistoric hatch, look down upon the land.

Meanwhile, in the little village by the river and in remote sections of the park, numerous small hostelrys had grown up with the growing facilities of travel. The construction of good automobile roads through the windings of the Big Thompson and St. Vrain cañons followed, and the whole region became readily accessible. Summer homes grew up as by magic, picturesque bungalows, Swiss chalets, and cottages appeared in most unexpected places, wherever some particular attraction lured the builder. Perhaps the attraction would be a bubbling spring, a grove of pines or aspens, proximity to good trout fishing, or it may have been the very distance from all other human habitation or the unusual beauty of the view.

"THE LAND OF THE SKY-BLUE WATER"

In the wild gorge made by the Big Thompson River and near to its singing waters, is the cottage of Charles Wakefield Cadman, the noted composer of Indian music. This summer home, "The Daoma Lodge," named after the heroine of his Indian opera, was built with the royalties received from a single one of his many songs. It was here that he wrote his "Sonata in A Major," which was given last June at the Congress of Music held in Los Angeles. Doubtless it was also near this spot that he caught the notes of the hermit thrush, that frequenter of solitary vales and mountain glens, and coined them into the golden lyric, "I Hear a Thrush at Eve."

To this "Land of the Sky-blue Water" comes the Indian Princess Tsianina Red Feather, who delightfully renders Mr. Cadman's songs upon the concert stage. In her native costume, which she has never forsaken, she appears the reincarnated spirit of some long departed red-skinned beauty, who lived by this very river and glided, moccasin-footed, among the rocks of the echoing cañon.

Between the ranch house and the old site of the English Hotel sits the brown "Sketch Box," where Charles Partridge Adams, the western landscape artist, portrays the varying moods of Long's Peak, the snowy head of which rises more than 14,000 feet above the level of the sea. He catches the pink glow of the sunrise upon the mountain's cheek, the gray cloak of the storm gathering about its shoulders, or the gleam of its snow-hair blown out against the intense blue of the sky. His eye is nature true and his brush entraps the subtle mountain atmosphere itself.

THE GARDEN OF THE WILDERNESS

Individuality is the key-note of Estes Park architecture, and its spacious establishments resemble each other only in the fact that each commands a superb view of the snowy range and stands aloof in a sort of isolated dignity of its own. But the natural scheme of landscape-gardening deals as kindly with the cottage as it does with the more pretentious dwelling, so that even the tiny camp in the spruces by the river seems to

have been erected in that exact spot in order to carry out the panoramic plan.

No formal garden, terraced, clipped, and bedecked with pergolas, could vie with this one of the wilderness, which stretches away in multi-colored loveliness during the months of flowers. Acres of yellow peas, bluebells, and mountain daisies deck the meadows, vetches flow in a purple tide down the mountain side, and wild roses, Mariposa lilies, and harbells have found their places in the intricate design wherein tiger lilies and Indian paint-brush play brilliant parts. Nor could any Italian artificer ever combine marble pillars and "gaudy melon flowers" to compare with this natural grouping of white columned aspens, moss-grown rocks, and frail columbines.

TRAILS TO THE HEART OF THE WILD

Those who would know the names of the wild flowers and trees of this land, of the birds, and of the wild animals, and learn of the formation of the mountains themselves, may tarry a night at the foot of Long's Peak and learn these things from Enos Mills, naturalist and author, to the accompaniment of roaring flames in the broad fireplace and the dancing of shadows upon ceiling, walls, and rustic stairway. A display of intelligent interest will often persuade this interesting man to go on a tramp or a climb with a party of travelers or to take them into his studio, where he keeps a collection of fine photographs of mountain scenery, rare wood specimens, and books of interest to the nature student.

The whole region is a true recreation country, with days always pleasantly cool and nights conducive to the soundest slumber, transforming even the avowed victim of insomnia into a veritable sleepy-head. In the morning the deer have scarcely had time to thread their cautious ways to the river brink and back to their far haunts in the thicket, before ambitious climbers set out for the rocky heights of Sheep Mountain, Twin Sister Peaks, Estes Cone, Mount Ypsilon, Long's Peak, or other points of interest. Horseback riders are off for Devil's Gulch, or Glen, Bierstadt, Fern, or Odessa lakes, or even across the Continental Divide to Grand River, for the Department of Forestry, which has done much to open up the wonders of the wild, has here made safe trails into the very heart of it.

FROLICS OF THE GREAT HOTELS

At dusk, the sight-seers return, tired, tanned, and ravenously hungry, and then there is a temporary cessation of travel while the park dines. Evening comes, and some house-party, perhaps at a bungalow at the foot of Deer Mountain, builds a great bonfire of evergreen boughs and logs which lights up the whole mountain side. There is sure to be a dance at the Craggs, a hotel set far up on one of the hills, and car after car, coasting down when the dance is over, takes the road to the village and falls in with motors coming from similar frolics at Stead's Hotel and The Brinwood. Guests from the party at Horseshoe Inn come with resounding horns down the winding road along Fall River, and light from their motor lamps disturbs the drowsy birds and causes a momentary flutter among the greenery.

Soon the twinkling lights are gone, one Estes Park day is over, and the country sleeps to prepare for another as joyous. Nature, however, is not asleep. She is blowing a delicious pine-scented breeze through the land, while the yellow moon, which seems to have been entangled in the boughs of a great pine on the mountain top, climbs slowly out and ascends to signal to the snow peaks, "all's well."



"DRYAD" CANE FURNITURE SEAMLESS CHENILLE RUGS

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When striped skirts pall, then one may have a skirt of checked material. The odd sports coat and equally odd hat were made for each other. Costume from Bonwit Teller and Co.

THE OUTSKIRTS OF FASHION

(Continued from page 73)

It is a very smart and, not paradoxically, a very simple model, ornamented only with two pockets bound with hunter's green braid, to match the sweater worn with it. The broad belt, buttoning in front, is a feature of several of the newest sports skirts. The sweater is of hunter's green jersey silk. It slips on over the head and fastens in front under a band trimmed with cross-stitch embroidery done in green, white, black, and dull yellow wool. The embroidery also appears on the collar, which may be worn high or low, on the cuffs, pockets, and sash-ends. The sweater is lined with soft white silk, which shows in the sash-ends. The hat in the same sketch is of dull green peanut straw with worsted flowers in shades to match the cross-stitching on the sweater.

SKIRT-SHAPED MATERIALS

An indication of the importance which the separate skirt has assumed is the fact that special materials are now being woven for its making,—skirt patterns, as it were. A smart skirt made of an especially woven piece of fabric is illustrated at the lower left of page 73. The material is woven in the shape of a great fan, which is cut away in a circle at the waist and simply sewed together at the back in an invisible seam. It is of the texture of serge, in blue and green stripes graduated in width from the hem of the skirt to the waist-line. The pocket is made of the narrow stripes which are cut out at the waist, and the belt is of the broad stripes cut from the bottom of the skirt. The material may also be had in gray and rose, gray and blue, and green and gold.

With this skirt is worn an imported sweater of brushed silk, one of the latest novelties in fabrics. The little hat is of blue and green striped jersey cloth, arranged in plaits over the top and the sides of the crown, which plaits are held in place by rows of French knots. The hat is trimmed with tiny bunches of fruit.

One of the most useful types of sports skirts is sketched at the upper right of the same page. It is a simple tailored model of white linen, and its novel feature is the pocket, which is attached directly across the front and which buttons to the skirt proper with two large white pearl buttons. This model is, of course, best adapted to slender figures. The simple sports blouse of white handkerchief linen sketched with it has innumerable fine tucks interspersed with rows of tiny shirring in front. A practical mushroom hat of cool green linen crowned with white linen and trimmed with appliqué green and white linen leaves tops the outfit.

Should she tire of the seemingly endless array of striped skirts, the smart woman may turn to those of checked material, either in a harlequin check or in a block check of the sort sketched on this page. The material in this instance is tan and brown cotton gabardine, and the curved pockets and broad belt are the only departures—if one may so call them—from the extreme simplicity of the design. With this skirt is worn an odd sports coat of tan duvetyn, lined with cream and tan striped crêpe. Small balls of shirred crêpe finish the four points of the jacket and the tip of its hood, and a pert little crêpe ornament is applied directly in the front of the duvetyn hat.



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DINING ROOM of PRINCESS PIERRE TROUBETZKOY

In private life, Princess Troubetskoy is Amelie Rives, the distinguished novelist. Her dining room is outfitted with the Patrician design in Community plate.

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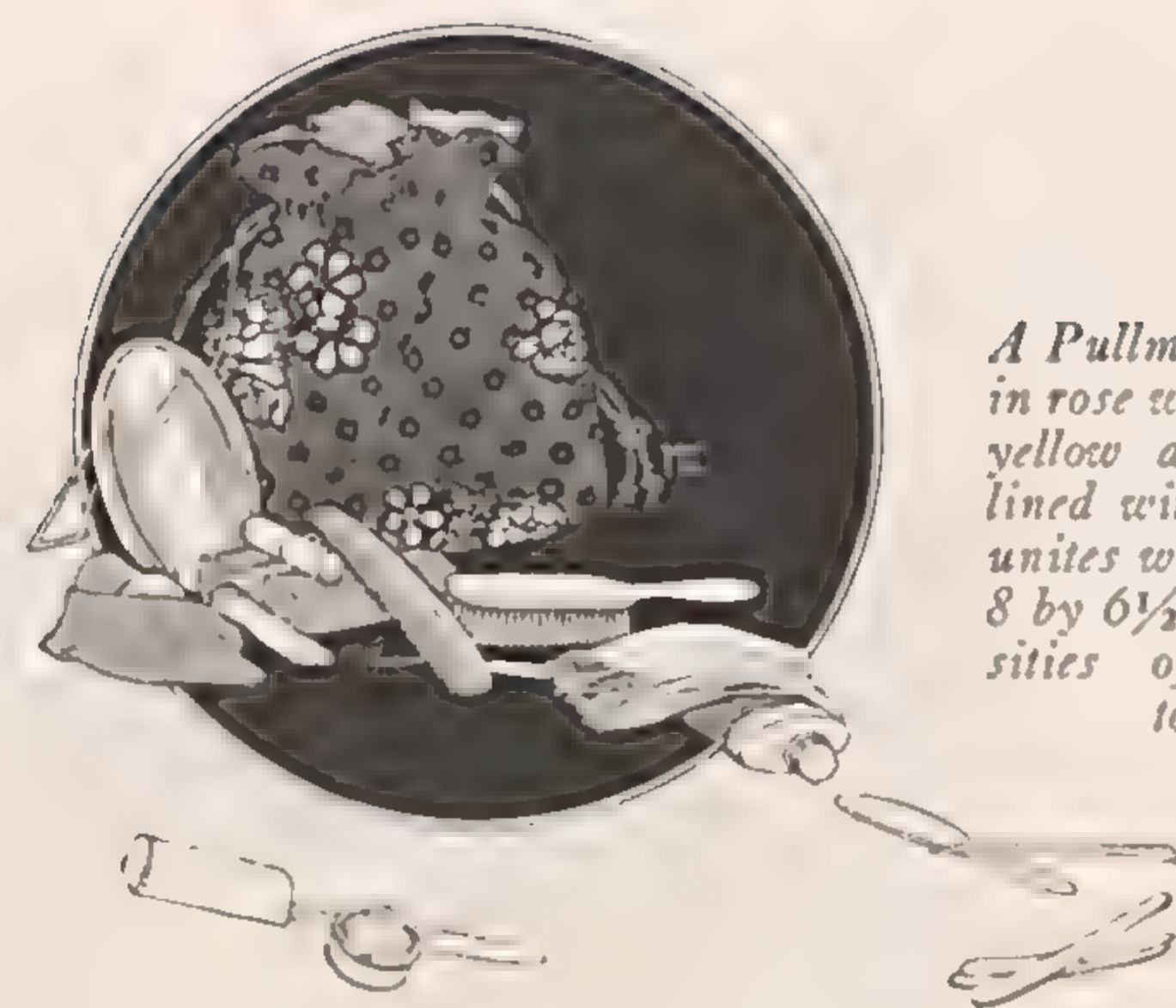
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A Pullman bag of cretonne in rose with black dots and yellow and white flowers, lined with a tan material, unites within a space 8 by 8 by 6½ inches the necessities of a sleeping-car toilet; \$6.75

ON HER DRESSING-TABLE

EVERYWHERE in the boudoir is an orderly confusion of bags, boxes, and bottles, arranged in little groups all ready for packing. When the Wanderlust besets the mistress of the boudoir, she stands not upon the order of her going, but goes at once. Paris was for years her objective point, for its ever-varying beauty and interest gave her what the French themselves call a "remount," that is, a smoothing of the mental wrinkles and a bracing up of fagged nerves.

Since Paris and Switzerland have become impossible, the journey from Montreal over the Canadian Rockies to Vancouver has been proved a worthy substitute. Traveling by train is more fatiguing than by sea, but the journey may be broken by a stay at Banff, or one may, as many did last spring, make Banff the end of the journey. For there one may have all the delights of a Switzerland, and all the luxury of a Continental hotel at the same time.

THE EQUIPMENT FOR LAND TRAVEL

Traveling by train means many changes in the traveling outfit designed for sea travel. Small luggage is much more necessary. An eighteen-inch portmanteau of brown elephant hide, such as that illustrated below, is a handsome and useful accessory to the traveler. It is firmly built, yet light in weight and particularly well finished. This bag is lined in a fawn colored moire silk and has three shirred pockets of the silk, for veils, gloves, and handkerchiefs; the fittings, sixteen pieces in all, are of gold, perfectly plain and intended to be marked

with the initials placed in a circle, a fashion which is new and in excellent taste for traveling. The case and fittings complete are priced at \$550.

For such toilet requirements as may not safely be carried in this case, lest their contents be spilled and damage other articles in the case, there is a small bag in the same shade of brown elephant hide and lined with the same fawn colored moire silk. The bottles and jars are wrapped in squares of chamois leather held by a silk elastic band of the same color as the lining of the bag; this is intended to prevent the bottles from breaking, but should it fail to do so, no dainty apparel would be damaged by the spilling of the contents. The price is \$90.

IN THE SEPARATE BOTTLE BAG

This separate bag for bottles is an institution with most seasoned travelers, and, aside from safely carrying bottles of liquid, it serves to shelter many sorts of useful odds and ends. Among these may be a soft silk case in which is a hot-water bottle, which may be had covered in silk of the same shade of silk as the lining of the case described above. Another small flat case contains an air pillow, also in silk of the same coloring. These two cases are held together by a strap with a snap which keeps them securely in place. The price is \$10.50 for these two comfort-giving accessories.

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



An excellent material for the portmanteau is elephant hide; it appears here in an excellent shade of brown. The moire silk lining is fawn colored and the fittings are of plain gold, for the monogram alone gives sufficient elaboration for a traveler's set



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lend grace and ease of motion to the beau-
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Wear these "cushions of air" inside your shoes.
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the fit of the shoe and add a trifle to your height.
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The Caprice is a complete veil of $1\frac{1}{4}$ yards and has rounded corners. Its design is seen with bewitching effect as the veil falls in graceful folds from the brim of the hat to the shoulders.

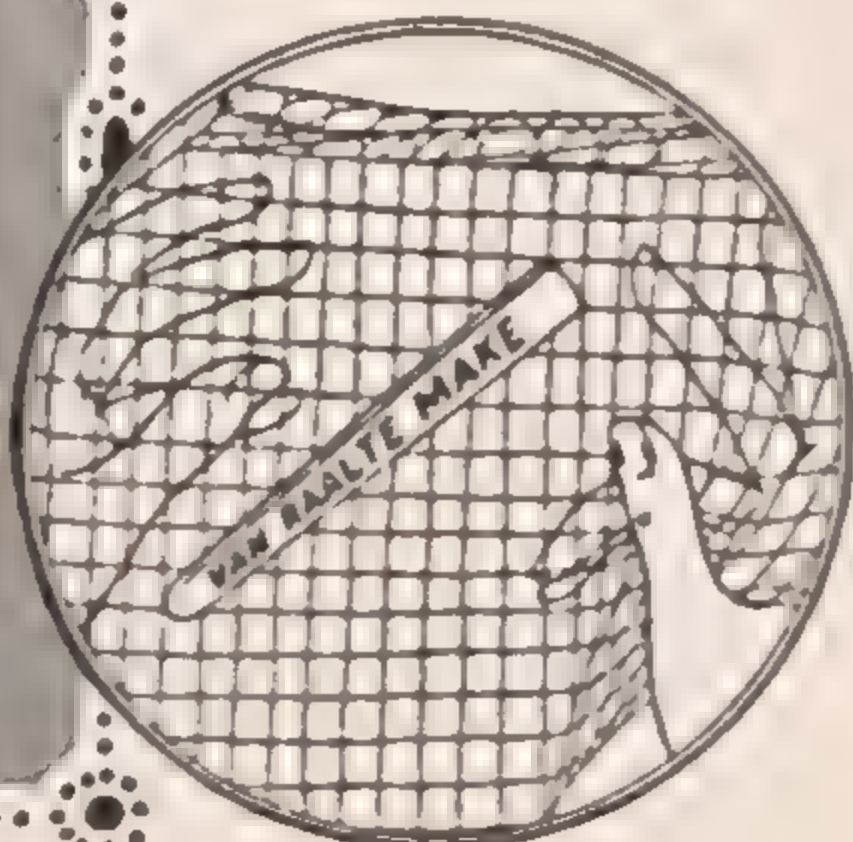
All the Van Raalte Veils, except those appliqued, will

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- outlast three ordinary veils.

Send for Style Book "Veils," which tells you how to select, wear and care for your veils. Address Dept. C.

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For your protection this little white ticket—"Van Raalte Make"—is on every veil—look for it.



Anatole France, the brilliant French master of prose, has written with all his inimitable vernacular the hardly classifiable bits which compose "The Path of Glory"

WHAT THEY READ

LAMB wrote an essay on the well-bred style in literature. Were he with us to-day he might well discuss the self-conscious style in American fiction—if, indeed, so fastidious a person as Elia could persuade himself to make acquaintance with our current novelists. Henry James, whose death at seventy-two as a British subject fills his American fellow countrymen with a double regret, spun for himself a highly complex and subtly implicative style, distinctive and extremely difficult, but free from self-consciousness. The charming ease and delicious subtlety of the limpid style that distinguishes Mr. Howells is also plainly his natural garment. One ill turn, however, Mr. Howell did American letters long ago when he first made a pretty girl "drift" across a room, for his self-conscious youthful imitators, eager for nothing so much as the unusual, have since filled their fiction with drifting ladies, so that the women of American fiction seem to have given up the natural mode of locomotion common to human mortals.

Within the last fifteen years, since American youth somewhat shook off the obsession of Kipling's plain and often coarse Saxon, the colleges have undertaken to teach undergraduates in sixteen easy lessons how to write short fiction, though most of the instructors have woefully failed to illustrate their precepts by examples from their own works. Some enemy of good letters, perhaps one of these classroom rhetoricians, advised young writers to put variety into the brief narrative phrases interjected between bits of dialogue. The result of a self-conscious conformity to this advice has been that we now have instead of, "she said," or "answered he," such manifestly far-sought phrases as "the girl riposted," "he challenged gaily," "she stammered painfully," "he bleated gently." "He had his feathers ruffled that time, anyway," laughed my husband, as he followed me whistling into the house," quotes *Punch* from a story in a Scotch newspaper, and makes the apt comment that it isn't every woman that has a husband who can talk, laugh, and whistle at the same time.

No doubt the technical side of fiction will be better executed by those who have had some systematic classroom instruction, and perhaps such instruction has turned toward literature the minds of some naturally capable writers who

might never have found their proper task if left to the mere accident of hitting upon a literary career. Meanwhile, the new crop of American novelists is rather self-conscious, and the sublimated results of classroom instruction are apt to be distressful to those who know and love a sound English style. On the other hand, men like Mr. Belmont, who never had these little classroom tricks, can be disappointing enough when they fail to carry their conspicuous gifts as short story writers into longer fiction; while even long practised writers such as Gertrude Atherton offend with recondite words patently fished from the unabridged dictionaries, and critics like Mr. Hudson, turned novelists, wield the pen with a heavy hand. American fiction is at a singularly undistinguished stage, and we are urgently in need of a return to the great tradition of English narrative prose, which has had from the days of Defoe the qualities of simplicity and vigor, yet has never lacked variety or charm.

WAR AND RUMORS OF WAR

THE PATH OF GLORY, by ANATOLE FRANCE, contains about a half-score of articles, letters, and hardly classifiable bits by the brilliant French prose master in his inimitable vernacular, along with a highly creditable English translation by Alfred Allinson. The tribute to King Albert appears in a facsimile of M. France's manuscript. Those who recall the somewhat shocking ribaldry of Anatole France in his attacks upon the Christian religion will wince a little at his Christmas article, but it is to be said for him that he manfully qualifies his matter so that he altogether escapes the charge of hypocrisy. The longest article in the book cleverly implies a parallel between Xerxes and William of Germany. Everything in the book is marked with the distinction never absent from the prose of Anatole France, and Mr. Allinson has executed with remarkable success the difficult task of putting that flawless French into agreeable and idiomatic English. Now and then one might cavil, perhaps, at a phrase. For example, "Je n'ai d'ennemis que ceux de mon pays," Mr. Allinson translates, "I have no enemies save my country's foes," when one might well prefer, "I have no enemies save those of my country." The volume, (Continued on page 100)



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ARLY

Paris

WHAT THEY READ

(Continued from page 98)

a royal octavo of about one hundred and fifty pages in large type and with thick paper, has an illuminated and otherwise decorated title page in the older French fashion, a frontispiece of the author, and a portrait of a young French hero fallen in battle. (New York: John Lane Company; \$1.50 net.)

JAPANESE EXPANSION AND AMERICAN POLICIES, by JAMES FRANCIS ABBOTT, Ph. D., and **JAPAN AND AMERICA**, by CARL CROW, take in most instances opposite views of their common subject in its several aspects. Mr. Abbott was once instructor at the Imperial Japanese Naval Academy, while Mr. Crow has lived in the Far East and was, for a time, on the editorial staff of an American newspaper published in Tokyo. The two agree in thinking that war between the United States and Japan is unlikely to come in the present generation; but Mr. Crow thinks Japan would choose the earliest favorable moment of going to war with us because she finds us in the way of her ambitions, while Mr. Abbott apparently does not believe that Japan nourishes the hope and expectation of a successful attack upon our shores, and dismisses the notion of a sudden descent as rather absurd. Mr. Crow believes that weakness, financial and other, will alone postpone an attack by Japan, but he expects it to be postponed, if by nothing else, then by revolutionary movements at home. Neither author holds the notion held by the pacifists of this country, that Japan has an abiding affection for us as the nation to unlock her doors and set her upon the highway of modern progress; and Mr. Crow insists that all pretenses of goodwill on the part of Japanese statesmen are purely hypocritical, while the press of Japan is almost entirely inimical to the United States. Indeed, Mr. Crow injures the effect of his warning to the United States by his seeming inability to credit Japan with any virtue, national or personal. He thinks that in ideals, social and political, we and Japan are as antipodal as we are in geographical location, and he apparently believes hypocrisy to be an ingrained Japanese characteristic.

It must be said that some of Mr. Crow's own statistics disprove themselves, and his assertion that the daily hot bathing of the Japanese does not make for real cleanliness is disproved by the close observation of at least one American who dwelt for some months in a remote Japanese village, where he and his wife were the only foreigners.

So dark is Mr. Crow's picture that one is set to speculating as to whether he has private reasons for a prejudice against the people he discusses. It should be said for him that his book reads like that of one who is highly familiar with his subject, though it must be added that Mr. Abbott's book has this mark of familiarity joined to a strongly judicial tone. Both recognize that the policy of Japan toward China is selfish and aggressive, but Mr. Abbott thinks that it would be well for us to acquiesce in a Monroe Doctrine of the Far East that should leave Japan unembarrassed in dealing with the Chinese question. On the other hand, he recognizes the question of Japanese immigration as one in which not we alone but the white races everywhere within the possible area of Japanese expansion are concerned. His plan would be that suggested elsewhere some time since, of restrictive legislation on our part limiting all immigration impartially, so that in no one year should any nation send to us more than a definite percentage of her previous aggregate contribution to our population. ("Japanese Expansion," New York: The Macmillan Company; \$1.50 net. "Japan and America," New York: Robert M. McBride & Company; \$1.50 net.)

THE A. B. C. OF NATIONAL DEFENSE, by J. W. MULLER, presents with the tone of authority that a military and naval expert is entitled to take, a scheme partly conforming to that of the present national administration. The merit of Mr. Muller's book is that it is sufficiently untechnical to be understood by those unacquainted with military science, but sufficiently scientific to present the approved views of experts. The author makes the important distinction of "coast defense" and "harbor defense." The former must be maintained, not by static works, but by the navy and the mobile army. As to our harbor defenses, he cordially declares that they are admirable, needing little beyond multiplication, relatively inexpensive improvements of artillery, and a sufficient force to man them. He desires no considerable increase of the standing army, but a strong reserve, well trained, but not taken from the ranks of accustomed industry for any long period in any one year. He shows the weakness of the navy in certain types of ships, and insists that the battleship of the strongest dreadnought type is still probably to be regarded as the main dependence of our defense at sea. Mr. Muller's relatively moderate presentation of his subject would commend itself more strongly to the American public were he not the author of a work undertaking to show us the perils and horrors of a foreign invasion, a kind of insult to his fellow citizens that the author of so seemingly sane a work as "The A. B. C. of National Defense" should not have permitted to bear his name. (New York: E. P. Dutton & Company; \$1 net.)

FICTION LONG AND SHORT

THE AMATEUR, by CHARLES G. NORRIS, a first novel and one of unusual promise, tells the story of a youth's education in life against the background of that society of painters, publishers, and especially illustrators, that has of recent years grown so large in New York. Carey Williams, a youth of twenty-four, comes from the west to New York bent upon conquering his way as an illustrator. While he is yet too young to know life he has a cheaply brilliant success, that of the "amateur"; and with the zest of youth he plunges into the tawdry pleasures of the town, into extravagance of expenditure seemingly justified by the ease with which he earns money, but never into quite the worst vices of those about him, never to the utter obliteration of the essential sweetness and cleanliness of his nature. Once, at the top of his success, he meets with a brutal but sobering rebuke from a really great man of his own profession, who, tipsy enough to lose control of his tongue, tells Williams that the best way for him to benefit the illustrators' art would be to cut his throat. Another and different lesson comes to him when the clever friend who had seemed to him a confirmed bachelor of the pleasure-loving school weds and finds happiness. The final lesson comes from the pistol of an outraged father who unjustly suspects him of having wronged his daughter. Long illness, recovery, marriage, all follow; and with marriage the deliberate abandonment of his brilliant but meretricious art for a humdrum employment. Only when he paints a masterly portrait of his child does he find himself, without really knowing it, disciplined to the point of resuming his art as a profession of sacred endeavor.

Mr. Norris tells his story well, with an ever-present idealism, with a certainty of touch in dealing with the technique of the publishers and the studios, often with far too much detail never with any

(Continued on page 102)

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fls	2	1	..				
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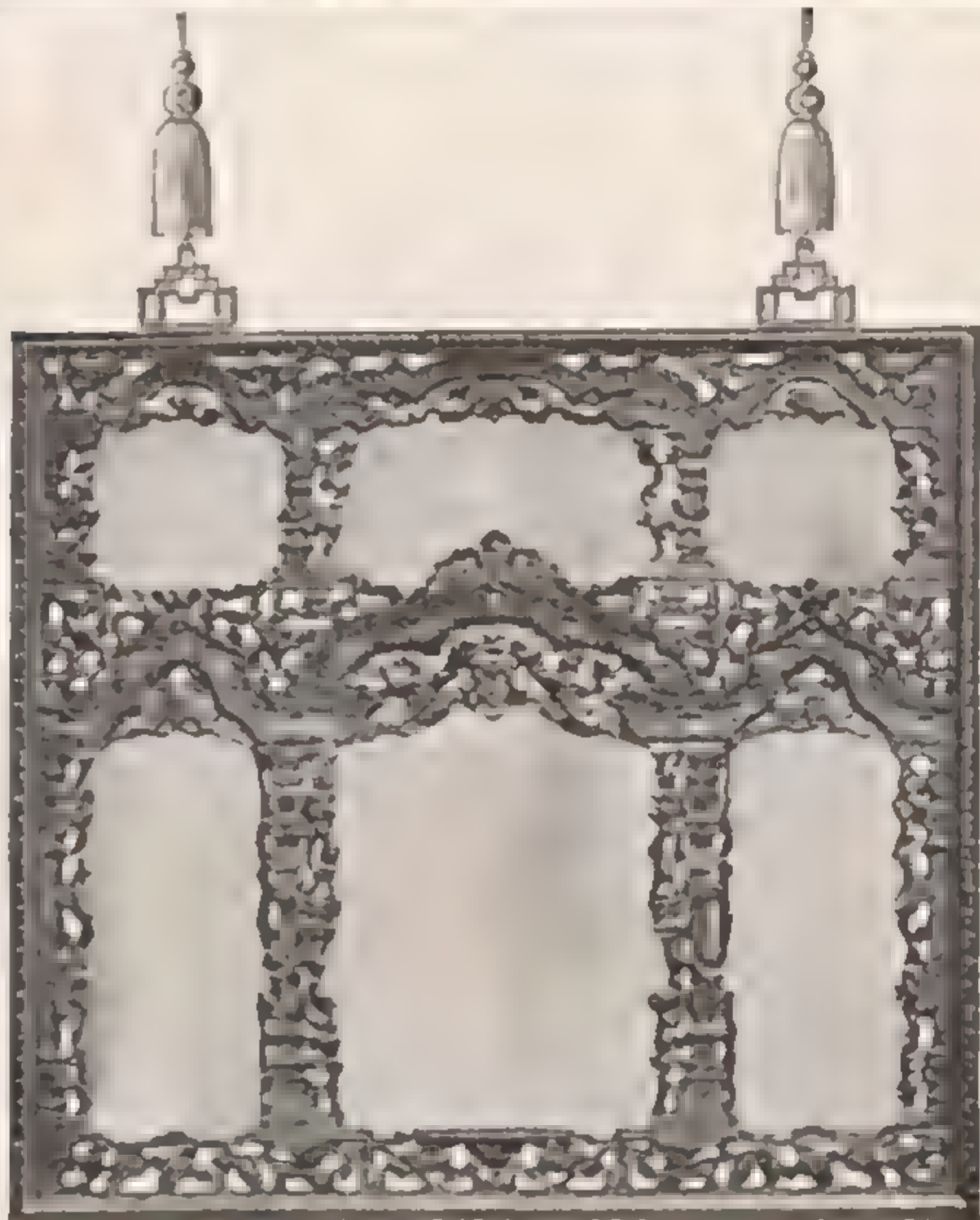
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NEW YORK

WHAT THEY READ

(Continued from page 100)

cheap attempt at smartness of style, though hardly with that distinction conferred by the nicest feeling for words and the fastidious rejection of the word too much. The book could have been reduced by fifty pages without harm to the story, but it would have been a great pity had Mr. Norris omitted any important figure from his crowded and life-like canvas. This honest first attempt makes a good many recent stories of New York life by so-called eminent hands look both pallid and squalid. (New York: G. H. Doran Company; \$1.35 net.)

NOTHING A YEAR,

by CHARLES BELMONT DAVIS, who has made a considerable place for himself as a writer of short stories dealing with phases of life in New York, is the author's first published novel. Every intelligent reader will recognize "Nothing A Year" as a serious attempt in which the author comes far short of what might have been expected of him from his work in short fiction, while he shows something close to genuine creative power in two of his dramatic personæ. In the first third of the book, that dealing with rural Virginia, Mr. Davis is manifestly not at home, but when the scene shifts to New York he seems to feel the ground more solidly under his feet. Even here, however, he seems to write without

the ease and assurance characteristic of his short fiction, and he rarely puts into his puppets the breath of life. His dialogue seldom has the touch of nature, and his passion almost never rings true, while even his gentlefolk lack the speech of their kind. The chief woman of the tale, a hard unmoral person from girlhood, is well conceived but not quite successfully carried out, for her non-morality is a little too mechanically unerring. Her husband comes nearer than any one else in the book to consistent wholeness of character, and his fine delicacy of the gentleman is well conceived and well portrayed. It is a disappointment that Mr. Davis should have fallen so far short of what his short fiction has seemed to promise, and the only consolation to the sympathetic onlooker is that he did not descend for a cheap success to the kind of scandalous sensationalism so frequent in current American fiction. (New York: Harper and Brothers; \$1.30 net.)

MAKAR'S DREAM, AND OTHER STORIES,

by VLADIMIR KOROL-ENSKO, translated by MARIAN FELL, is a volume consisting of two novelettes and two rather long "short" stories by a Russian author popular at home but hardly known to readers of other languages than his own. These strange and intimate sketches of Little Russia, detailed and intensely realistic, hardly read like fiction, and, in form at least, are not fictional, since they undertake to show us the life and characteristics of whole communities rather than the ordered adventures of individual "heroes." Korolensko deals mainly with the poor, the ignorant, even the criminal, but he has so much native merriment, so quick and embracing a sympathy, that his scenes have not the darkness and horror that invest a great deal of Russian litera-

ture. In "Makar's Dream," the character of the title rôle is a bankrupt drunkard and local swindler, but the author manages to interest us in this wretched creature, and wins our approval of the mercy that is granted him in another world. The longest and best story in the book, "In Bad Company," reads like a transcript from actual experience, for it tells with a realism that carries conviction

of truth, a well placed boy's adventures among the beggars and thieves of his native village. As a revelation of Russian life and spirit, this book seems likely to make for itself a unique place among English-reading folk, though nobody should undertake it with the expectation of finding the sort of entertainment that one usually expects of short fiction. (New York: Duffield and Company; \$1.50 net.)

MRS. BALFAME,

by GERTRUDE ATHERTON, a story of crime, seems to have been suggested in some measure by a murder in the state of New York, a crime for which a woman was somewhat recently tried and of which she was acquitted in spite of most damning evidence. The scene of the story is a rural community beyond what may be called suburban distance of New York but near enough to be treated as "local" by the city editors of what we somewhat euphemistically name the "great

dailies." A somewhat stodgy village life is unmercifully pictured and Mrs. Balfame is shown as a rather superior development of the village type wedded to a crude and brutal husband of whom she is determined to be rid, not by means of divorce, but in a more direct fashion. There are some good, but not quite first-rate, newspaper folk in the tale, a sufficiently clever young lawyer, and an intelligent woman doctor. The dramatic personæ, however, are for the most part keyed down to village standards, and one easily reads between the lines the author's contempt for her puppets. While the story is certainly without charm, as perhaps it was designed to be, it has the essential merit of interesting the reader in the fate of the character chiefly concerned. As a work of art, however, "Mrs. Balfame" will not add to Gertrude Atherton's reputation. One can not help wondering, also, why the author finds "escharotic" better than "caustic," "delitescence" better than "latent," or "hidden." (New York: Frederick A. Stokes Company; \$1.35 net.)

MORE TALES FROM THE ARABIAN NIGHTS,

translated by E. W. LANE and arranged for children by FRANCES JENKINS OLCOTT, is a delightful compilation of those thousand-year-old stories without which a child could scarcely grow up. This is the second volume of these tales recast for children by Miss Olcott, and does not fall short of the authoritative place taken by the first one of the best editions for children. The first volume was of familiar tales; and in this second the author has gone back to the Lane translation for tales not hitherto possible for children's reading. Gorgeous illustrations by Willy Pogany are not the least attractive features of the book. (New York: Henry Holt and Company; \$1.50 net.)



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No other tableware which they can
use adds so much to the richness of
their tables.

The low comport shown is
one of the loveliest pieces
of tableware imaginable.
Mounted in its gleaming
holder of heavy silver, the
rich cut glass makes even
a commonplace ice or des-
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licious.

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KLEVER KRAFT
(TRADE MARK)
SILVER

A NEW ARRIVAL AMONG DECORATORS

(Continued from page 82)

play, a tale of the bloody and romantic
adventures of dolls, was enframed with
portraits of the weeping heroine and the
smirking hero, as if to bring to mind the
fierce egotism of the doll heart. Or again,
a medieval French town piled its castles
on its palaces, vain as a peacock and
flattering itself outrageously. There was
nothing quite like this in the "new
stagecraft" as practised in Europe. Here
was something new in the "new" art of
the theatre—nothing revolutionary but
a distinct contribution from a firm and
imaginative American hand.

ART MUST IMPROVE ON NATURE

The designer is one Lee Simonson.
During the past ten years the theatre
has recruited all sorts of beauty and vital-
ity from the outside arts. Craig, Bakst,
Urban, nearly all the names which are
now famous in the "new stagecraft" were
first eminent in some other art field. The
theatre, which had jogged on for more
than a century in its own grooves, dis-
covered, about the year 1900, that from
painting, architecture, and music it could
borrow ideas and methods to enhance its
effects. Steadily it continued in this
process of accretion. It used impression-
ism and symbolism, even cubism, for its
own dramatic purpose. The sensual
richness of Bakst's line was in Chinese
screens long before it was in the Russian
Ballet. The architectural solidity of Mr.
Urban's Shakespeare settings is to be
found in many a villa and public building
which the artist designed in Austria
before he turned to the stage. If Gordon
Craig produces "Hamlet" with screens,
it is because he learned how to manipulate
simple mass effects in woodcuts. So,
with each stage artist, even a newcomer
like Mr. Simonson, we can properly
inquire what it is that he brings to the
theatre from the world of the salon.

Lee Simonson was born in New York
City and was graduated from Harvard.
He studied in the ateliers of New York
and Paris, and wandered about in Ger-
many and Italy looking for impressions.
He felt the trend of modern art toward the
decorative and abstract. He felt, in
Whistler's words, that art should be
"an improvement on nature,"—that a
mountain or a sunset in a picture should
be not merely beautiful, but the most
beautiful mountain or sunset that could
possibly happen. In France he saw
cumulus clouds; in Corsica red cliffs
sloping down to a blue ocean. He did not
see the cumulus clouds and the Corsican
landscape together, but on his canvas he
put them together, thus to "improve on
nature." This he felt was the artist's
job—to discover the most beautiful
qualities in objects and to arrange them
beautifully. Crudely put, this is the
meaning of decorative art. And this was
what Mr. Simonson gave the theatre.

FUNNY CLOUDS FOR A FUNNY PLAY

But this is not enough for the theatre.
If an artist can make nothing but decora-
tion out of a stage-setting, he had better
stick to his easel. When the Washington
Square Players gave Mr. Simonson a
free hand in his scenery, they challenged
his dramatic instinct. Decorative art has
little drama in it, and Mr. Simonson,
like many modern artists, felt the need of
making his art do something. The
Bandbox gave him his chance. In his
first piece, "Love of One's Neighbor," he
had the opportunity of introducing his
beloved cumulus clouds as decoration.
But his dramatic instinct made him draw
them pot-bellied and self-satisfied, like
the people in Andreieff's play. The
clouds made you laugh just as the
characters did. And the setting became
part of the play, as a good setting should.

In the pantomime, "The Red Cloak,"
Mr. Simonson had a bloody romance of

marionettes—ardent lovers, irate father,
stolen treasure, and all—the final word in
self-conscious impudence. He took it as
a burlesque of romantic melodrama. And
because such a play is obvious, he set
himself to make the burlesque ten times
more obvious by means of his scenery.
He painted the lovers, one on each side of
the enframing scene, while on the cross-
piece of the frame he depicted the foul
murder which is the central villainy of
the piece. Throughout the action his
assassins remain fixed in the act of
assassination—having selected for their
deed the most decorative of poses.
Within this frame are seen the back-drops
for the various scenes, a play-pretend
prison, a queer little walled Italian town,
and the like.

"LET'S PRETEND," SAYS THE SCENERY

An old-fashioned scene designer would
not have done things in this way. He
would have tried to make the stage
scenery look "real,"—and would have
succeeded only in making it look like
stage scenery. There is much more
reality in the stage picture which looks
like a picture. It is just what it pretends
to be, and the audience is not disillusioned.
A picture, to Mr. Simonson, is not an
imitation but an "arrangement,"—a
"background to life"; it catches the
typical quality of the situation and plays
on that. This much he learned in the
secession ateliers, and this is just what
made him valuable to the theatre. For
the stage picture should be a background
to the life that goes on in the play. It
must catch the typical quality of the
dramatic situation and enhance it. If
the play makes you laugh, the scenery
should make you laugh in the same vein,
be it boisterously or quietly.

The old French farce of "Pierre
Patelin" was to Mr. Simonson a "picture-
book play." One picture appeared after
another, as Patelin bullied the cloth
merchant in the street, conspired with his
wife in his house, and brought suit before
the august judge beneath the towering
medieval town. The fun was not so
boisterous as in "The Red Cloak," but it
was more friendly.

But it is not only to the quaint and
funny that Mr. Simonson can contribute
something distinctive. Decorative art
is needed quite as much in the serious
modern play. For "Overtones," Miss
Gerstenberg's interesting satirical fantasy,
he designed a room with a single smashing
color contrast, which was carried out by
the two sets of characters who are con-
trasted in the play. A more beautiful
set—one of the most beautiful stage pic-
tures of the past season—was the one he
gave to Zoë Akins's poetical play, "The
Magical City." The text called for an
apartment studio which should breathe
the magic of the city. Mr. Simonson
asked for seventy yards of embroidery
linen, which he had dyed to a deep wine
shade and hung about the stage so as to
suggest, rather than simulate, the walls
of a room. From a flower-shaped hanging
lamp he had a rich yellow light thrown in
the center of the scene. In back he placed
a large window, and behind this a sil-
houette of the city's skyscrapers, bulking
dull and mysterious against the blue-green
sky. The scene was kept one degree
removed from reality, and the spacing of
lines, the contrasting of colors, was
worked out with the decorator's hand.
But its poetic appropriateness to the
play came from something more than a
sense of beauty; it came from a lively
dramatic instinct.

What Mr. Simonson brings to the
theatre from the outside is a trained
feeling for the abstract things—color
and arrangement—of decorative art. A
stage picture must first be a picture, a
beautiful arrangement. The play, through
the artist, will fill in the details for itself.

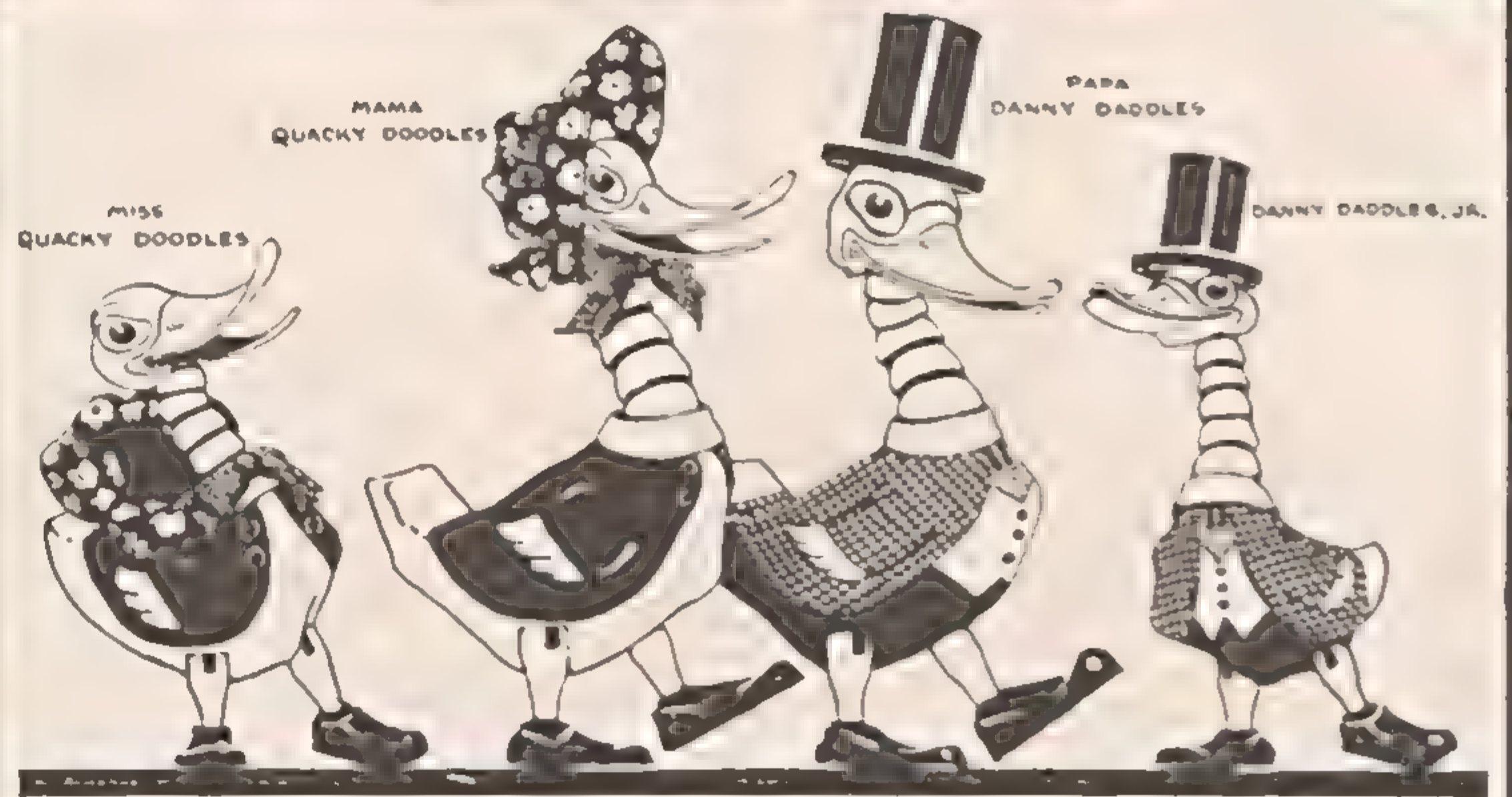


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which is most attractive. The full flowing frill hangs in cascade effect; edged with Swiss embroidery, as are the deep collar and the cuffs. Hemstitching is used throughout. Made of a fine cotton voile in white only, Price \$2.00

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CHAS. A. STEVENS & BROS.

STEVENS BUILDING

CHICAGO, ILLINOIS



They are not little Japanese girls, although kimono and coiffure and workshop might lead one to expect it. They are the artist daughters of their artist mother, Bertha Lum, and they are busily engaged in printing from blocks they themselves have cut

A MAKER of JAPANESE PRINTS

AN artist of ability is always a welcome visitor to any country, and especially welcome to Japan is Bertha Lum, who is widely known in art circles for her color prints done after the Japanese manner and also for her etchings, for which she was awarded a silver medal at the Panama-Pacific Exposition.

On her arrival in Japan, Mrs. Lum spent several weeks in picturesque Nikko, in making a study of the pageants that were taking place in commemoration of the three hundredth anniversary of the death of the founder of the last shogun dynasty, Iyeyasu. The result was some interesting and unusual prints which showed the spectacular Daimio processions as they appeared in their pilgrimage to Yeddo, the seat of shogun government.

The pre-coronation festivities in Tokyo next claimed her attention, and there she set up a workshop which was soon sought out by art lovers who came to watch the process of making color prints from wood blocks, as it was carried on by skilled Japanese workmen under the direction of the artist, who is one of the few foreigners expert in the entire process of making the drawings, cutting the blocks, and doing the hand-printing.

A JAPANESE SOJOURN

During the following months, more than a dozen beautiful prints of varied subject were produced, and among these new prints is one called "The Land of the Blue Birds." Across the foreground, two blue birds are taking flight, and behind

them, smiling faces of fairies peep out from the branches of a gray pine tree. The handling of color is particularly delightful in this print, which was suggested by the love of fairies and her fancies about them suggested by one of her little daughters.

"The Fox Woman" is another striking print, full of the symbolism and mysticism of Japanese folk-lore. It is done in tones of green and flame. The Fox Woman is in Japanese dress, and her high coiffure and the shadow of the fox across the moon give the definite notes of black.

THE ARTIST AND THE PRINTS

"The Spirit of the Sea" is depicted as a woman also,—a woman whose sinuous draperies merge into the waves that dash

(Continued on page 110)



A tiny fairy-lover looked up into the branches of a scraggly gray pine tree, one day, and saw—Fairyland. So she told her mother, who made it into a print, "The Land of the Blue Birds"

©, 1916, by Bertha Lum



PROTECT your skin against the ravages of weather—enhance your natural beauty and bring out the lovely pinkness—the freshness—of girlhood with

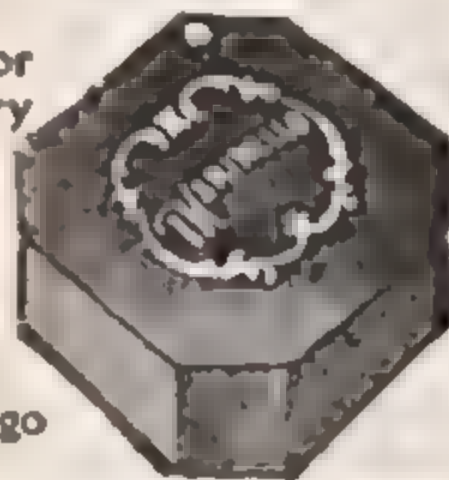
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Send any Gown you are dissatisfied with or intend to discard to me for an estimate. I will give you price and full particulars by return mail. If the price does not meet with your approval, I will gladly return the gown to you by express prepaid.

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Also set
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seven or
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Diamonds

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Orange Blossoms and Myrtle Vines have signified wedding nuptials for centuries—so these new rings embody all the beauty and sentiment in this custom.

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Boudoir lamps as shown above are especially desirable for the bedside. Similar types are made for the desk or dressing table. Could you select a more attractive wedding gift?

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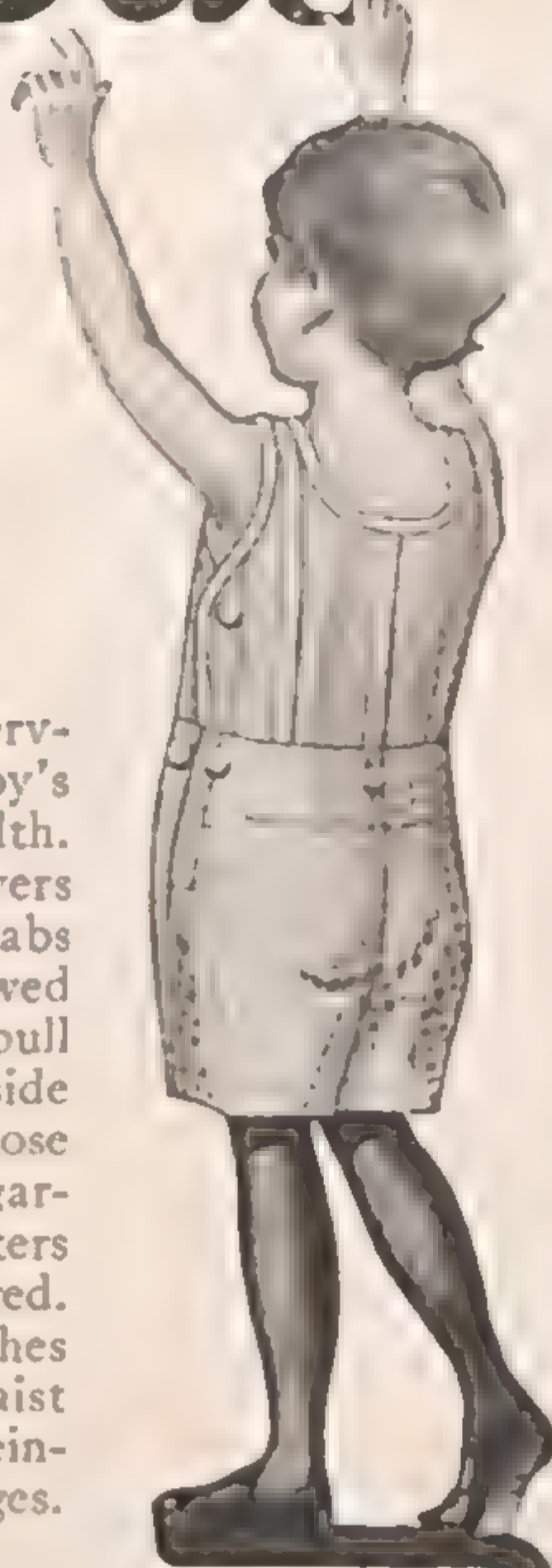
MOTHER

dress the children for **comfort and good health.** Begin with the undergarments—most important of all, for **coolness, comfort and hygiene.**

SPRAGUE'S Alheneeds

(Trade Mark)

Are dainty, roomy, cool and serviceable. They increase the boy's happiness and protect his health. In one garment are waist, drawers and garter supports. Gartertabs and buttons for trousers are sewed upon reinforcing strips that pull direct from shoulders without side strains. Buttons are sewed close to prevent sagging of outer garments. Patent tab permits garters to be worn inside or out as desired. Adjustment of more than two inches allowed at shoulders and waist for growth. Double seams; reinforced buttonholes; no raw edges. Drop seat.



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Equally attractive. Fits in naturally at the waist line. Buttons are sewed close to prevent sagging of skirts. Has all the adjustments and improvements described above. Two buttons allow the children to get in or out in a flash!

Either garment postpaid 50c. Sizes 2 to 12 inclusive. Ask your dealer. Patented and made only by

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Also Mfrs. of famous "Spraguemade" Wash Suits and Rompers. If you cannot get them in your store—write us.



The Quorn on springs! It doesn't take much to set the hunt into motion. The fox disappears, the dogs follow, the M. F. H. rallies the field, and somebody comes a cropper. A charming "Panurge" toy for the wide-awake two-year-old

TOYLAND TO THE QUEEN'S TASTE

THE Queen was coming at three! No wonder the toys at the British Industries Fair were in a flutter. Excitement must be expected even of stuffed elephants or new mechanical war games or a Charlie-Chaplin-on-Wheels (and all of them "Made in England") on such an occasion; and particularly when it all depended on their being able to do their bit to show whether or not England would save Germany the trouble of making any more of the world's toys.

Never were such toys as these; for the master artists and craftsmen and artist-craftsmen of the United Kingdom had united in the movement to make England the toy center of the world. For many generations of toy animals, the teddy-bears had been the sole natural creatures. They might be expected to make noises and to perform, even as real bears; but the other animals in the toy zoo,—no! never would they deceive the experienced eye of a two-year-old. The stuffed elephant was inevitably chinless, his back never had the proper anatomical shape, his eyes lacked the real elephantine craftiness, and his trunk never drooped with the insolence characteristic of a real elephant; and the Shetland pony always held his head "prancingly," when all the world knows that it is pulled down by a heavy mane.

The alarming situation was now suddenly altered. "Real" animals inhabited the toy mat which found its setting on the faded old Persian carpets, Flemish tapestries, and Coptic embroideries of the Victoria and Albert Museum; and because it was a quarter before three and the Queen was coming at three, they were quivering with expectation.

Along what might be called the Piccadilly of Toyland were the main allurements of the Big Fair. Here were the famous jumping dogs and dolls whose responsive nature was due entirely to the fact that they were made out of old bed-springs. New bed-springs would have done, of course, but thrift is popular to-day; and the creator of the "Merry Jumpers" has cornered the market on old bed-springs from Cornwall to Calais. Just beyond were the new war games: "Sinkem" (representing the whole German Fleet) and "Downem," (the massed forces of the enemy including the Kaiser and the Crown Prince, and priced at only two shillings).

Across the road in a greenery-yellow booth smiled many droll black figures expressive of the demand for humor in pine and paint. One of the gems, the "Last of the Nuts," a charming fellow in evening dress and high hat (a now almost obsolete regalia) reeled with great realism

(Continued on page 110)



The newest
thing for
the kitchen

PYREX Baking Ware

("FIRE-GLASS")

Baking in Pyrex dishes is more efficient and uniform, quicker and in the highest degree sanitary and attractive. Food is not burned. Its best flavor is retained. Delay is avoided, fuel saved, better results insured.

Pyrex is literally a new material come into the world. Transparent and durable it withstands the heat of the hottest oven, and is the only practical glass for this use.

Food may be served in Pyrex with or without silver mountings. Pyrex glass dishes are made in a large variety of shapes and sizes ranging from ramekins at 12½c to casseroles at \$2.00—On sale by leading china and department stores and specialty shops everywhere—Lewis and Conger, Gumbel Bros., N. Y.; Marshall Field & Co., Chicago; Jordan Marsh Co., Graham & Streeter, Boston; Wright, Tyndale & Van Roden, Strawbridge & Clothier, Philadelphia, etc.

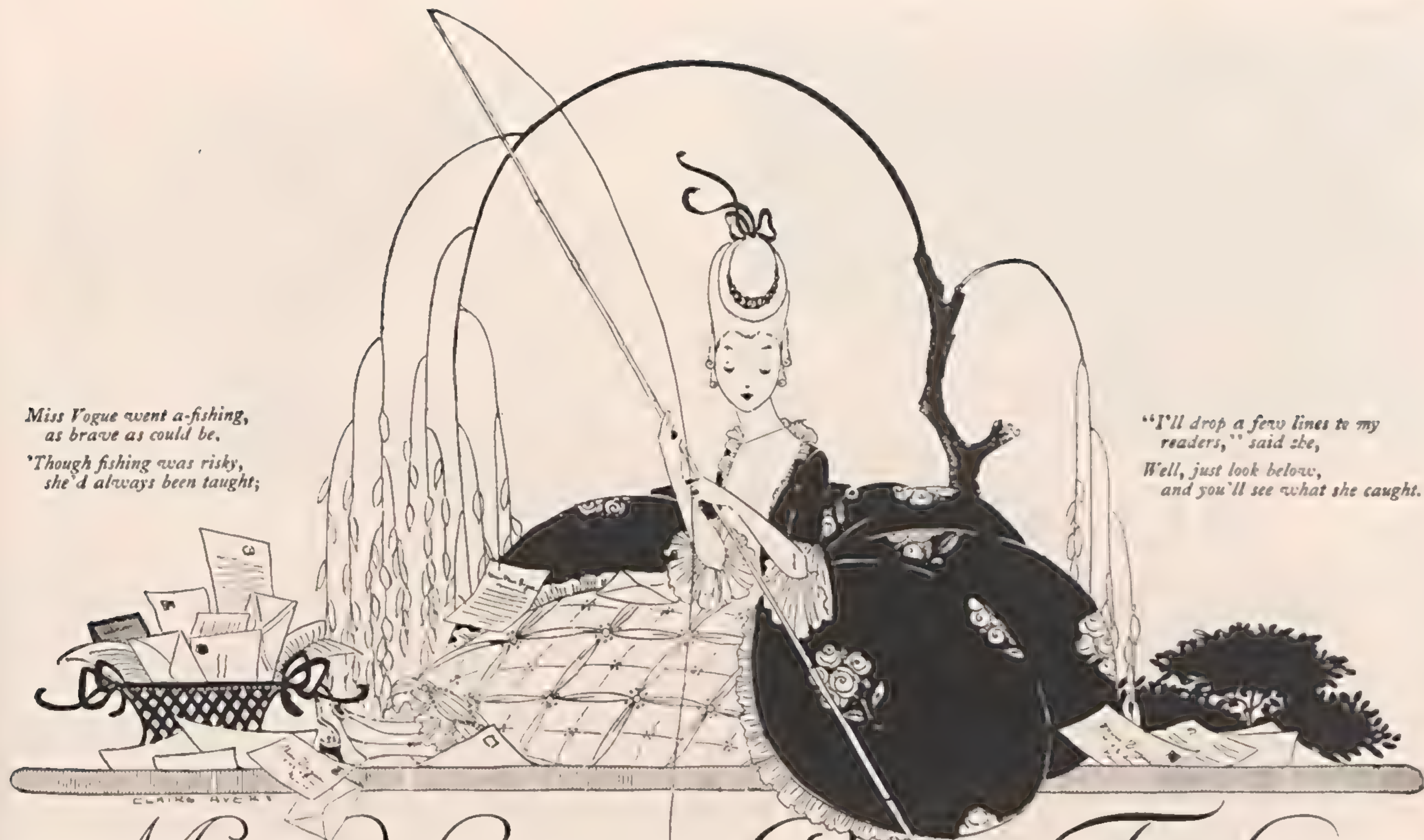
CORNING GLASS WORKS, Est. 1868, CORNING, N. Y., U. S. A.



The "Panurge" animals, exhibited at the British Industries Fair recently, are the work of a Scotch artist-craftsman. To the queen's taste was the alert young "cuddy" (donkey) in the background. This, Queen Mary carried away as a souvenir of the occasion

Miss Vogue went a-fishing,
as brave as could be,
'Though fishing was risky,
she'd always been taught;

"I'll drop a few lines to my
readers," said she,
Well, just look below,
and you'll see what she caught.



Miss Vogue Goes Fishing

For Pattern Information

The two cut-to-order
patterns are splendid
and again I thank you.
—Mrs. M. P.

The service is perfect;
therefore, I have no
criticism to offer.
—Mrs. J. L. P.

Really, my gown looks
as if it had been made
by one of the fashion-
able dressmakers.
—Mrs. I. H. R.

I have always found
Vogue patterns to be ab-
solutely accurate in fit,
and always satisfac-
tory in style and attrac-
tiveness. —L. M. H.

I am glad to say that
the Vogue patterns I
have used have been
entirely satisfactory in
every detail. I could
not be better pleased.
—R. I. W.

SHE went forth with rod and
line for criticisms—and got
compliments. She baited
her hook with a letter of inquiry.
Miss Vogue had tried ever so hard
to make her patterns indispensa-
ble, but she wanted to know defi-
nitely how far she had succeeded.

The fishing was good. Miss
Vogue filled her creel with com-
mendations from enthusiastic
pattern buyers. Extracts from
a few of the letters appear here-
with.

The Vogue stock pattern designs
are shown in the pattern pages
of each issue of the magazine.

Cut-to-measure patterns of waist

or skirt may be ordered at \$2.50
each, the three-quarter length
garment \$4, the full costume \$5.

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may be found on the pattern
pages of this issue, and of every
other issue. They are cut in
sizes 34, 36, 38 and 40 inches
bust measure; 24, 26, 28 and 30
inches waist measure; 35, 37, 39
and 41 inches hip measure;
misses' patterns in sizes 16 and
18 years. These are priced at
50 cents each for waist or skirt,
\$1 for full costume. Children's
patterns from one to fourteen
years are priced at 50 cents
each. Address all orders and
correspondence to

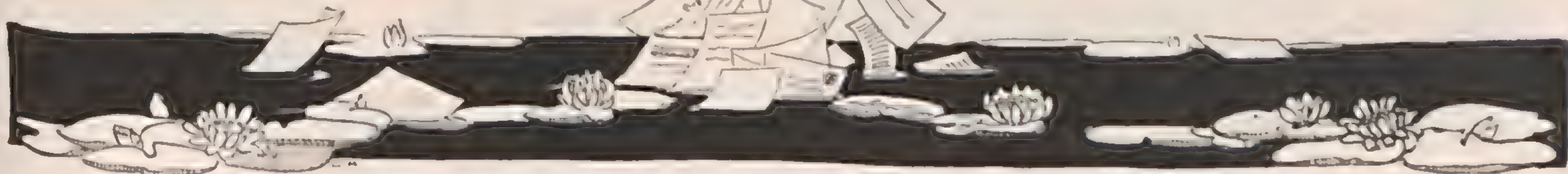
The patterns bought by
me have been satisfac-
tory in every respect.
—Mrs. E. J. F.

My experience with
Vogue patterns has been
so pleasing. The pat-
terns I have purchased
have been true to size
and easy to follow.
—Mrs. R. R. H.

I find Vogue indispen-
sable. It shows me what
I don't want as well
as what I should have.
The simplest things I find
the very best for one who
can have so little. The
patterns are very easy to
handle. I find that even
among women who
spend several times the
amount that I do—I al-
ways look well dressed.
—M. G. C. C.

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Vogue readers will find this a very desirable book. Nearly 1000 recipes of foods requiring cooling before serving—salads, ices, candies, beverages, etc. Chosen from several thousand entries in our 1915 Prize Contest, conveniently arranged and indexed by groups. 112 6 x 9 pages, beautifully bound in white cloth. By mail, 50c.

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803 South Hill St.



TOYLAND TO THE QUEEN'S TASTE

(Continued from page 108)

'round and 'round a West End lamp-post. The Queen was coming at three! Faster and faster he reeled . . . his feet became hopelessly entangled . . . his hat veered to the left . . . he was superb!

A neighbor of the intemperate Nut was the very epitome of jigsaw ingenuity. Comically painted figures of the Walrus and the Carpenter and all the horribly hoodwinked little oysters fitted into the general puzzle scheme and walked across the jigsaw sands. Also under the same shingle was a marvelous animated hunt on springs which enchanted every one.

NEVER WERE SUCH ANIMALS

Further up the merry midway was the baby booth, peopled by ducks, dolphins, and mermaids, all made of fine satiny sponge covered with fine white crash. The dolphin or the duck was made to be rubbed with pure white castile soap; then the baby is rubbed with him, and afterwards, the animal floats in the water and the baby screams with joy. In this quarter one was apt to linger a long time, for here was the "Panurge" Zoo. The name, "Panurge," is taken from Rabelais's old fable of Panurge and his sheep. Thus is christened the collection of elephants, donkeys, and Shetland ponies made in Edinburgh by a talented Scottish artist and craftsman, Cameron Banks. The animals are modeled as a sculptor would model them. They have all the proper humps, bumps, droops, and other anatomical idiosyncracies of the beasts themselves as one sees them in the Highlands, meets them in the jungles of East Africa, or entertains them at the Zoo.

Miss Banks's elephants seem really to regard one with contempt, insolence, hostility, or mere playful craftiness, according to one's mood and conscience. The donkeys—"cuddies" they call them in Scotland—express obstinacy of temperament in every line of their round bodies. The Shetland ponies with their gentle hang-dog heads are utterly irresistible. The wool for these Shetlands actually comes from the Shetland Isles,

all of it, and is woven by the famous "Highland Crofters." The coat is of Harris tweed and smells deliciously of peat, like the jolly suits one orders in Bond Street for the moors. The story of the manufacture of these fascinating beasts, made every bit by hand in "Edinboro' Toon," is rich in picturesque incident, for artistic skill, originality, and craftsmanship are all complicated by Scottish humor. The "Panurge" animals are very smartly caparisoned from the gold tips on the white elephants' trunks to the crest of a marquis on the "cuddy's" blanket. They are as hard as granite. One learned this by punching and thumping; and, at the same time, made the discovery that the chassis seemed as strong as a modern motor-car.

And then there was a new thing, a whale that chases a boat under water. It's rather nice.

AND THE QUEEN CAME!

Speculation was rife about the possibility of riding on the large white elephant of the "Panurge" group, quite man's size, and time was being taken from more serious things when there was a sudden stir in the air in Toyland. Down the Midway the familiar gangway was being made for the royal approach. The Queen, in plum colored velvet, advanced, followed by Princess Mary, wearing royal blue velvet and, in her cheeks, wild roses. The party from the palace spent several flattering moments over the "Panurges." Did her Majesty carry away the White Elephant? Afterwards, all the animals knew that her choice was the coroneted young "cuddy" with the alert eyes, ears menacingly pointed, and coat of the finest Manchester felt. As the royal procession resumed its way, the news was telegraphed to all the toys. "The Queen is here! She said she would come at three and she did, for the Queen is always punctual."

Can one blame them, the White Crash Duck, the Last of the Nuts, the Bed-spring Dolls, and the Whale That Will Chase a Boat . . . can one blame them for their excitement?

A MAKER of JAPANESE PRINTS

(Continued from page 106)

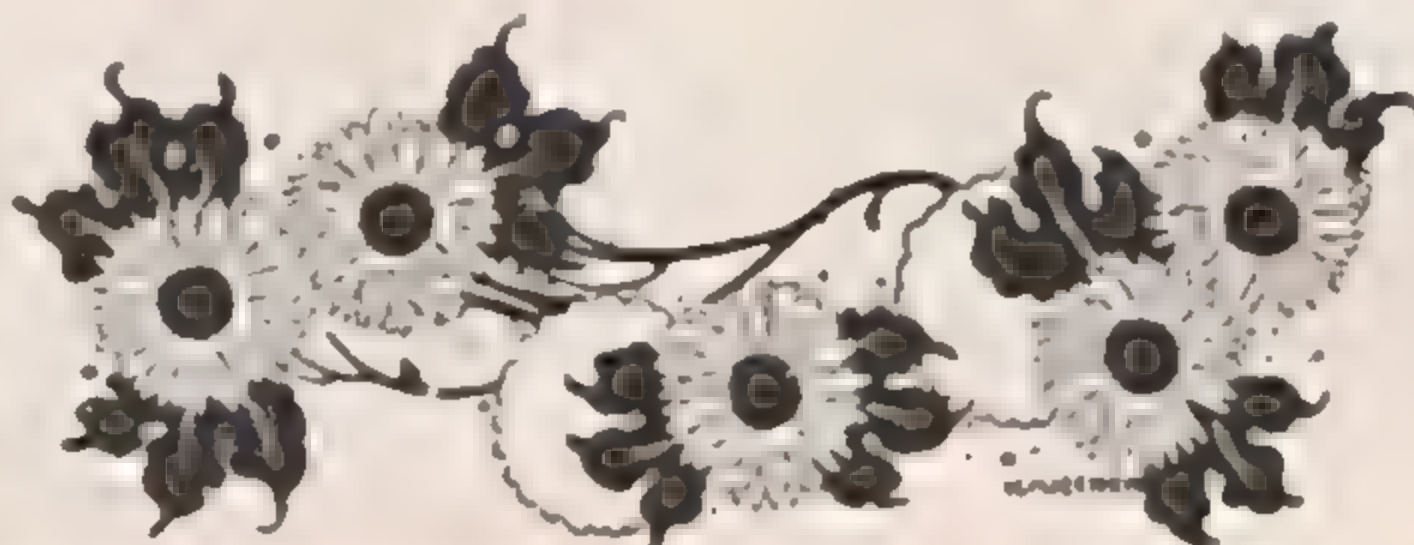
high in the background and form shadowy vaporous figures which hold bubbles, like those which the woman holds wonderingly in her hands. The blue and gray-green tones harmonize admirably with the quiet beauty of the scene. "O Yuki San," the frost fairy, with her comb of glistening ice and her breath of frost is another delightful portrayal of a well-known Japanese fairy. "The Piper," bearing the little lame boy on his back and followed by a troop of wee boys and girls, is a delightful bit of color and composition.

The development of this form of art along western lines offers interesting study to those familiar with the prints of Japanese artists of the old school—the admirers of Hokusai, Hiroshige, Utamaru, and their famous predecessors. The garish colors sometimes used by even the best of these artists are not to be found in the

prints of Bertha Lum, who tends to the use of the softer pastel colors with a depth of tone which she has evolved through much experimentation with the process and also through certain daring departures from the accepted technique of the printer. Some of the prints have received sixty impressions before the effect desired by the artist has been obtained.

Coupled with her rarely fine color sense is an unerring instinct in composition, without which a designer of prints would indeed be a failure, for it was upon the principle of balance that artists of the Sunrise Kingdom laid particular emphasis. In conception, as in color and drawing, the prints of Bertha Lum show the imaginative spirit of the artist; she excels particularly in studies of child life.

LUCIA B. HARRIMAN.





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With the passing of each month more and more of the world's great artists are recognizing the value of the Bent Grand Piano as the artistic piano of today. Its superior qualities of tone and action demand investigation.

FREE—Valuable Booklets. Send for our booklets which explain piano value also what to look for in the selection of an instrument for your home. These booklets contain real piano information and guided by them you are sure to select a good piano. They are **FREE** for the asking. Ask for Series "U."

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That willingness for taking infinite pains that made the blown glass of Venice, the embroidered screens of Japan, the silk rugs of Persia, perfect in artistic design and craftsmanship has made Mitchell Vance Lighting Fixtures and Bronzes paramount in lighting art and craft here in America.

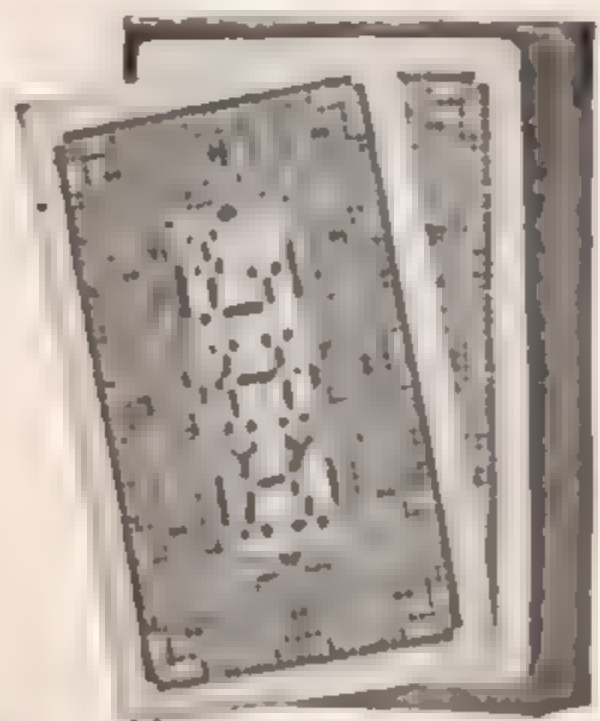
Johns-Manville Lighting Service

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Whether your lighting ideas lean toward the curious or exceptional in metal finish or form or in rare color schemes, J-M Lighting Service is fully equipped to meet your requirements; to plan, execute and install fixtures in perfect harmony with your ideas. You are cordially invited to confer in person, or through your decorator or your architect with the J-M Showroom or Branch nearest to you.

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Playing Cards—Persian Cross Stitch effect decoration—Your own initials on each card, in colors to harmonize. New and exclusive. 2 Packs \$3; 6 Packs \$8; 12 Packs \$15. Cards without initials 50 cents per pack.



Smart and up to the minute is this little Morocco covered Clock, hanging in a good luck shoe of nickel. Height 5 inches, \$5.00.



Ladies' Traveling Bag. Size 18 inches. English Morocco, moiré silk lining. Colors: Blue, Champagne, Green, Lavender, Gray, Tan. 18 pieces French Ivory fittings. Shirred pockets in each end. \$25.00.



Engraved Glass Sliced Lemon Dish, with Tray and Fork of Sheffield Silver, \$1.50.



Sterling Silver Bon Bon Basket, 4 inches in diameter, \$5.00.



Dainty engraved Glass cream and sugar with Sterling Silver rim, \$2.50 pair.



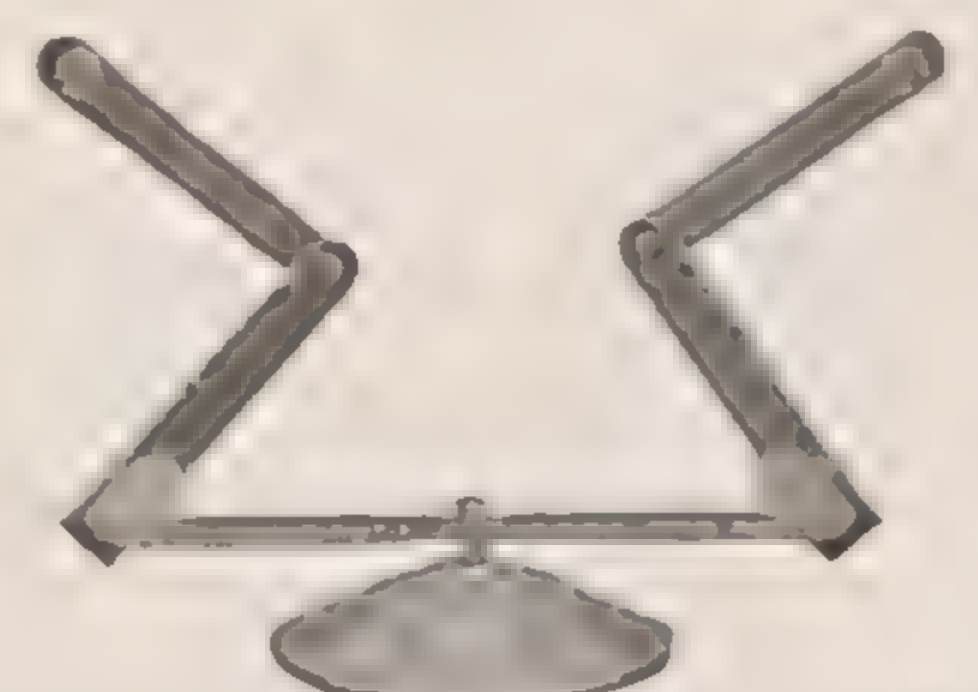
Triet or Extension Hot Dish Holder for the dining table, Sheffield Silver. 6-inch \$1.00, 8-inch \$5.50, 10-inch \$7.00.

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HOUSEKEEPING BY THE WILL OF ALLAH

(Continued from page 68)

comfortable bed, and that a shower bath would certainly temper oriental life to an enjoyable degree.

No anachronisms were discovered when we mounted to our roof-garden, however, for we were in one of the native lands of the roof-garden. Here were gay rugs and mats and heaps of quaint leathern cushions to recline on, while potted plants converted the expanse of white roof into a hanging garden of blossoms and greenery. We could look over its parapet down on the cupolas and terraces and minarets of the old city that stretched before us gleaming all ivory and rose in the desert-born golden haze that enveloped it; farther away could be seen, like a great turquoise, the waters of the Lac de Tunis, bordered with silvery green masses of wild olive groves and the deeper green of the lemon and orange gardens, pricked through with seven immense white domes each capped with a golden crescent.

THE LAIR OF SIDI ALI

It was with some timidity that I later invaded the domestic offices of Sidi Ali's domain, which were housed in divers secluded recesses of the lower floor,—I lost count of the number of our rooms after twenty-five. As a means of tempering the blinding African sunlight, the taste of the country is to color the walls of the working department of the house a vivid blue, real laundry blue unadulterated; for the same reason, there is a paucity of windows. So it was that I strained my eyes through the gloom of a kitchen as unfathomable as the blue grotto of Capri before I at last dimly discerned Sidi Ali crouched on his heel in its furthest corner, crooning a weird lullaby over an earthen casserole bubbling on a tiny stove placed on a palm leaf mat. As he crooned, he fanned its coals of glowing charcoal with a little fan shaped like a miniature straw flag, and regarded reflectively a spray of white jasmine which he held in his hand.

Certainly the first glimpse into the cavernous depths of an Arab kitchen is little reassuring as to its capacities for creating a food supply. Over round mats of plaited palm leaf on the stone floor are scattered innumerable tiny stoves of hard-baked clay, a stove for each simmering dish, and their fires are coaxed intermittently into blaze by the cook, who sits over them in turn and fans their microscopic beds of coals. Such is the sepulchral gloom of these kitchens that it is necessary to carry each casserole to the door in order to note the process of the cooking. This, however, is no hardship to the oriental domestic, who is no slave of time. He lives close to mother earth, also, and the kitchen and its dependencies have neither chairs nor tables, and even cupboards are considered superfluities. The stores of provisions are ranged about the floor of the larder in flat round straw baskets, in huge pottery jars, in vases of quaint designs, or hung from the walls in gourds of bright colors and twisted shapes. All sorts of crockery of white and blue and green and gold striped faience were stacked up in odd places in our kitchen, but the principal utensils of Sidi Ali were brass and copper mortars and their accompanying pestles, an astonishing multitude in all sizes, which were used for the grinding and pounding of the strange compounds of the Arab cuisine.

ENTER, THE WILL OF ALLAH

But, truth to tell, our daily food, evolved by song and fans and incantations out of Sidi Ali's blue cavern, was delightfully appetizing. It also brought

in its wake many domestic surprises, and I soon found out there was to be none of the monotony in providing three meals a day for two that exists in our western households. It was through the kitchen that Sidi Ali organized the first move of his astute campaign for managing us and the house "by the Will of Allah" and with the least possible exertion to himself.

In an unguarded moment I had suggested that we wished especially to taste the dishes peculiar to his country, whereupon he swore by the Prophet to produce them in a manner to give us joy,—and it did. There was chicken with rice, steamed, daintily bound up in fresh vine leaves; eggplant stuffed with minced mutton wonderfully seasoned, fish garnished with tomatoes preserved in olive oil, giant red pimientos sprinkled with goat's cheese and baked; the big pink shrimp from the Lac de Tunis were served deviled with a pepper sauce hot enough to match its appellation; there were delectable fritters of maize and honey, while bowlfuls of sugared fruits and sweets of all degrees of stickiness came on in an unending procession, flanked by crystal flasks of rich wines from the vineyards of the surrounding brown Tunisian hillsides.

It was all perfect as served by Sidi Ali in his yellow silk robe and flower decked coiffure, by the side of the tinkling fountain in the court, even if the tortoise would persist in forming a footstool for my feet and nipping off the buckles of my slippers from this point of vantage. The birds furnished music for dinner, while the paroquets disputed soulfully over the crumbs which fell from our table, and we amused ourselves by experimenting with the taste of the melting-eyed gazelle, which would eat anything that came to its mouth, from sugared almonds to cigarettes.

RELIGION IN DAILY LIFE

The first intimation of Sidi Ali's domestic tactics came the day that the celebrated couscous, royal dish of the desert, was to be the pièce de résistance of our dinner table and I ventured into our azure kitchen to watch its complicated construction. It was an unfamiliar turbaned figure that I found crouched there in the shadows pouring the corn-meal kneaded with water into the cone-shaped receptacle of woven grass, fastened into a deep casserole to steam above the meats cooking below it. It was he, too, who completed the rite, under Sidi Ali's exacting eye, placing the mound of boiled meal in the center of a spacious wooden platter and garnishing it with the flesh of young kid and the breasts of fowls and every vegetable in the garden calendar of Tunisia, and generously sprinkling over it all a sauce stinging hot with every known species of peppers.

Under the benign influence of the couscous, the incident was passed over, but soon after, with the advent of another new dish for our table, still another and a different person was discerned presiding with strange mutterings over one of the miniature stoves of the kitchen. Sidi Ali, on our inquiry into the matter, blandly explained this increase in the staff of his kitchen.

"It is by the Will of Allah," he said, pensively sniffing a little bouquet of a tuberoses set about with violets, and he went on to the explanation that by the rules of his religion it was forbidden him to cook certain dishes desired for the nourishment of our mightinesses, of whose will he was the obedient slave (salaam); thus he was forced to call upon certain unbelievers to come in and prepare special foods for their highnesses.

(Continued on page 113)

BABCOCK'S
CORYLOPSIS OF JAPAN
TALC POWDER
"The talc of the boudoir"

A quality talc for toilette and bath. Its charming fragrance — its grateful smoothness — make lasting friends. 15c at drug and dept-stores. 25c in Canada.

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Roadster
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The most timid drive it without the slightest nervousness.

It is positively the safest car in the world for a woman to drive.

See the Milburn—ride in it—drive it.

Then realize that although its beauty is unsurpassed, its comfort unequalled, its safety unapproached—yet it costs from \$500 to \$1500 less than other electrics and is the least expensive to operate.

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Men's 50¢ to \$1.50 pair Women's 75¢ to \$3.50 pair Misses' 75¢ pair Infants' & Children's 25¢ to \$1 pair
"MADE IN U.S.A." BY PHOENIX KNITTING WORKS, MILWAUKEE

HOUSEKEEPING BY THE WILL OF ALLAH

(Continued from page 112)

But even so, no one of these numerous unbelieving substitute chefs, each of whom was also bound by the laws of his caste and his faith, could be found to cook all the desired dishes, which he himself was forbidden by the Will of Allah to prepare. In consequence, it was necessary to provide enough of these underlings for every varied need, so that our graciousnesses, the rulers of the house, should not be deprived of our sustenance.

The argument seemed unanswerable, and was, besides, too amusing to inspire an answer from two people in search of Tunisian local color. As the result of this firmness in the faith of chefs, each little individual stove of our kitchen soon had its individual cook, and we interestedly scanned our daily menus for a new dish, which would, of course, mean a new recruit and a new member on the domestic pay-roll.

ALLAH PROTECTS HIS CREATURES

All this matter of cooking, was, however, but the preliminary marshaling of the understudies to Sidi Ali, which were made necessary by the Will of Allah. Soon there was a youth seated cross-legged on the carved wood bench beside our front door, who touched his forehead in the dust at our feet and announced that he was our servant. Delicately, I reminded Sidi Ali that he had sworn by the most binding of oriental contracts to be, alone, our cook, housemaid, chambermaid, butler, and valet; but pinning our mellow-tongued Arabian Nights majordomo down to an explanation of this new departure from his profession of domestic faith was not an easy matter. Sidi Ali spoke French fluently, but it was of a mixed variety, punctuated with many Arabic words, and he had a diplomatic way of lapsing into his native speech when disconcerting questions were put to him.

"It is the Will of Allah," he sought to explain, "that such exalted personages as your excellencies should not suffer the humiliation of not having a guardian for your door; hence this youth has been placed there to take away this stigma." Thus tangled up in Sidi Ali's flowery garland of words, we succumbed before the exigencies of etiquette, even though we noticed that our guard, when not playing games with his fellow porters of our street, spent his time running Sidi Ali's errands—not ours.

THEIR EXCELLENCIES ARE DIVERTED

Next, a slim boy in a single scant garment appeared on the domestic scene, shredding lettuce leaves for the tortoise. Him, our majordomo passed over casually with the remark that, "It is the Will of Allah that the animals should be cared for." This, being undeniable, was accepted in silence. But the next arrival of household workers called forth our protests. We were aroused one morning by a rustling through the house as of leaves tossed by an energetic breeze. On peering timorously through the lattices of the gallery, I beheld, to my amazement, four wild, disheveled, Soudanese women, bundled up formlessly in multi-colored garments, each wielding a tiny palm leaf broom and a diminutive watering-pot, engaged in washing down our vast expanse of marble floors in accordance with Sidi Ali's formula that it was the Will of Allah that we, the selected ones of the earth, should live with spotless pavements under our feet. "But why four?" we gasped. "It is the Will of Allah," returned our household guardian with a soupçon of indignation in his tones, "that his creatures should not be overworked."

Our domestic staff not only increased through regular channels but also by means of incidental occupations of much variety. Sidi Ali, keen on the commission connected with all purchases in this land of bargaining, condescended to do the marketing himself, but the services of two porters and a small boy were required to bring home the supplies, piled up in the capacious hoods of their burnouses. It was also the Will of Allah that we should be accompanied by an imposing outrider in scarlet and gold livery, when we took our drives along the palm-shaded boulevards in a quaint little carriage drawn by slick mules in jingling yellow harness.

Ordained in similar fashion were the services of a musician, who wailed forth monotonous Bedouin melodies on a stringed *derbouka* while we took our afternoon tea on our roof. Here the amethystine shadow of the mosque softened the light; purple and white pigeons hung like feathered necklaces cooing about the great white domes of the mosque; and Sidi Ali, crouched in the background, toying with a sprig of basil, herb of inspiration, murmured, "It is the Will of Allah that their excellencies be diverted."

DEFENCE FROM THE DANGEROUS DJINN

It was in his rôle as defender of our household from djinns that Sidi Ali's talents really expanded. Djinns, according to our majordomo, are little devilettes, not necessarily workers of evil unless annoyed by rapid and unthinking movements of the inmates of the house—a point which would seem to account for the excessive slowness of Arab servants. Djinns must be coaxed into being friendly through the gift of charms. He could furnish the charms, continued our versatile man-servant, if we would provide the silk bags in which offerings must be presented to the sprites. Such generosity we felt should be met halfway, so, preceded by Sidi Ali carrying his gold-headed wand of office and wearing a fresh flower draped over his ear, we descended into the strange underground shopping region of the *souks*, as the native bazaars are called. The shops were but little raised niches divided by columns striped with the bey's colors of red and green, and in them customers and merchants did business sociably, seated on rugs and sipping small cups of coffee.

We bought our silks in the "Souk of the Silks," and then our bags had to be made and expressly and expensively embroidered in designs that would please the taste of the djinns. When the bags finally arrived by special messenger, Sidi Ali enclosed in them his varied collection of charms,—little silver "Hands of Fatima" (the good luck emblem), bits of coral, gray amber, earth from the Holy City of Mecca, and verses from the Koran,—and hung the bags about the house. I found them on my dressing-table, under the beds, around the gazelle's neck, and even tied to the faucet of the bathtub.

Yet this proved but the preliminary to the taming of our djinns. It was next the Will of Allah that we burn perfumes about the house; nothing so propitiated the domestic devilette as sweet odors. Whereupon I obediently passed a whole morning in the incensed recesses of the "Souk of the Perfumes," while Sidi Ali and the grave white-gowned merchants bargained back and forth over crystal flacons of ottar of roses, musk, nard, and hyssop, which we eventually carried home (for a wonder without an intermediary). The contents of these Sidi Ali burned, with much ceremony and many incantations, in copper braziers set all about the house, evoking columns of heavy

(Continued on page 116)



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Extreme left, a light leather pump to wear with summer frocks, \$6.50; next, a white glacé kid pump piped with patent leather, \$7.50; next, a white buckskin sports oxford, \$5.50; lastly, a leather buckled pump, \$8

SEEN in the SHOPS

(Continued from page 85)

upper left on page 85. It is of voile in various combinations of color, such as Copenhagen blue and gray, rose and gray, or navy blue and rose, and the trimming consists of bonnaz embroidery, a machine stitching giving the effect of applied braid, which is being used extensively. Tiny steel buttons fasten the blouse up the front.

THE ART OF HAT PAINTING

Huge is the number of painted hats this season, but far smaller is the number of those that are well done. The hat sketched with the frock just described may boast of belonging to the latter variety. It is a spreading leghorn, tinted lavender, with a lavender taffeta crown and a painted decoration of iris. The facing is of white straw, and the whole effect is charming.

For the indispensable silk frock of summer, the one illustrated second from the lower left on page 85 is an excellent model. It is of Georgette crêpe, combined with a cross-bar tub silk. The gown is a most becoming one, and may be had in combinations of white Georgette crêpe with plum and white, navy and white, and green and white silk.

The new blouses of tinted handkerchief linen are as charming as the frocks. The one at the lower left on page 85 is of white handkerchief linen, dotted with pink, green, blue, or lavender, as one chooses, and it has a bit of narrow lace edging the frills. The blouse sketched at the lower right on page 85 is also of handkerchief linen striped also with pink, green, blue, or lavender. Lace edges its

collar and frills of white linen and its cuffs of the striped material.

A dainty white voile blouse is sketched next the upper right on page 84. Pink embroidered dots touch collar, cuffs, and jabot with color.

Two tub skirts as smart as they are practical are shown with the two blouses on page 85. That at the right is of white cotton gabardine. Its waistcoat belt is its most novel feature. The skirt in the sketch at the extreme left is of awning striped cotton gabardine in white striped with black, rose, bronze, green, or gold. The hat with it is of white leghorn with a band of white bengaline ribbon.

No matter how many of the more brilliant sweaters a woman may have, occasions always occur when the plain, warm, knitted wool sweater comes into use. An excellent sweater of this sort is sketched next the upper left on page 84. It is closely woven, therefore very warm, and may be had in various colors. The knitted hat worn with it is of silk and may be had in almost any color with a thread of white running through it.

BATHING SUITS HOLD THEIR OWN

Bathing suits have taken unto themselves all kinds of surprising features this season, as the one sketched at the bottom of page 85 shows. It is of red and blue changeable taffeta banded with plain blue taffeta, and is worn over blue taffeta bloomers. The rubber hat with it may be had with streamers of any contrasting color, and the shoes of corded silk may also be had in any shade desired.

(Continued on page 116)



A moire bag is usually a moire bag—just that and nothing more. This one is different by virtue of the petal-like puffings on its sides and by its steel bead tassel. It boasts a hanging mirror, for vanity's sake; \$5.75

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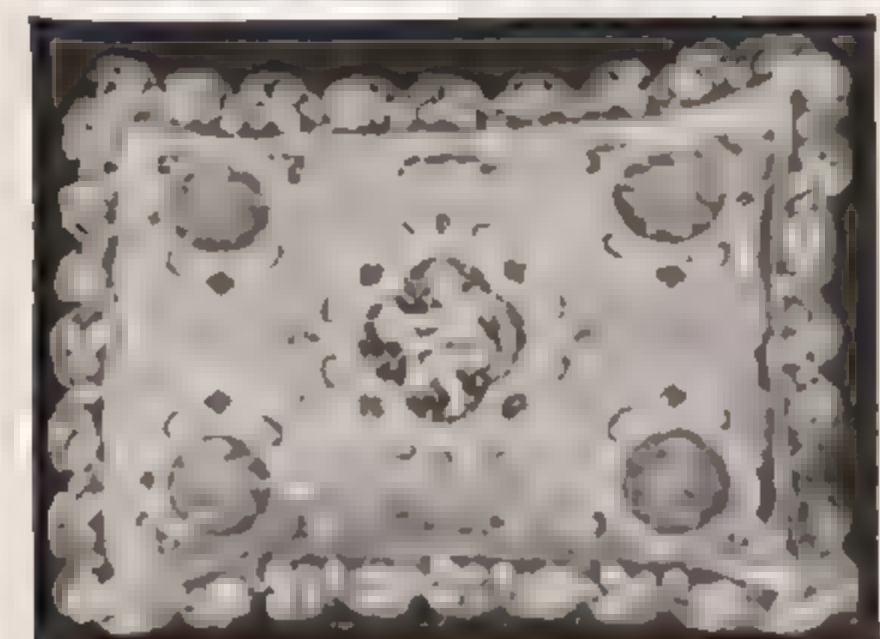
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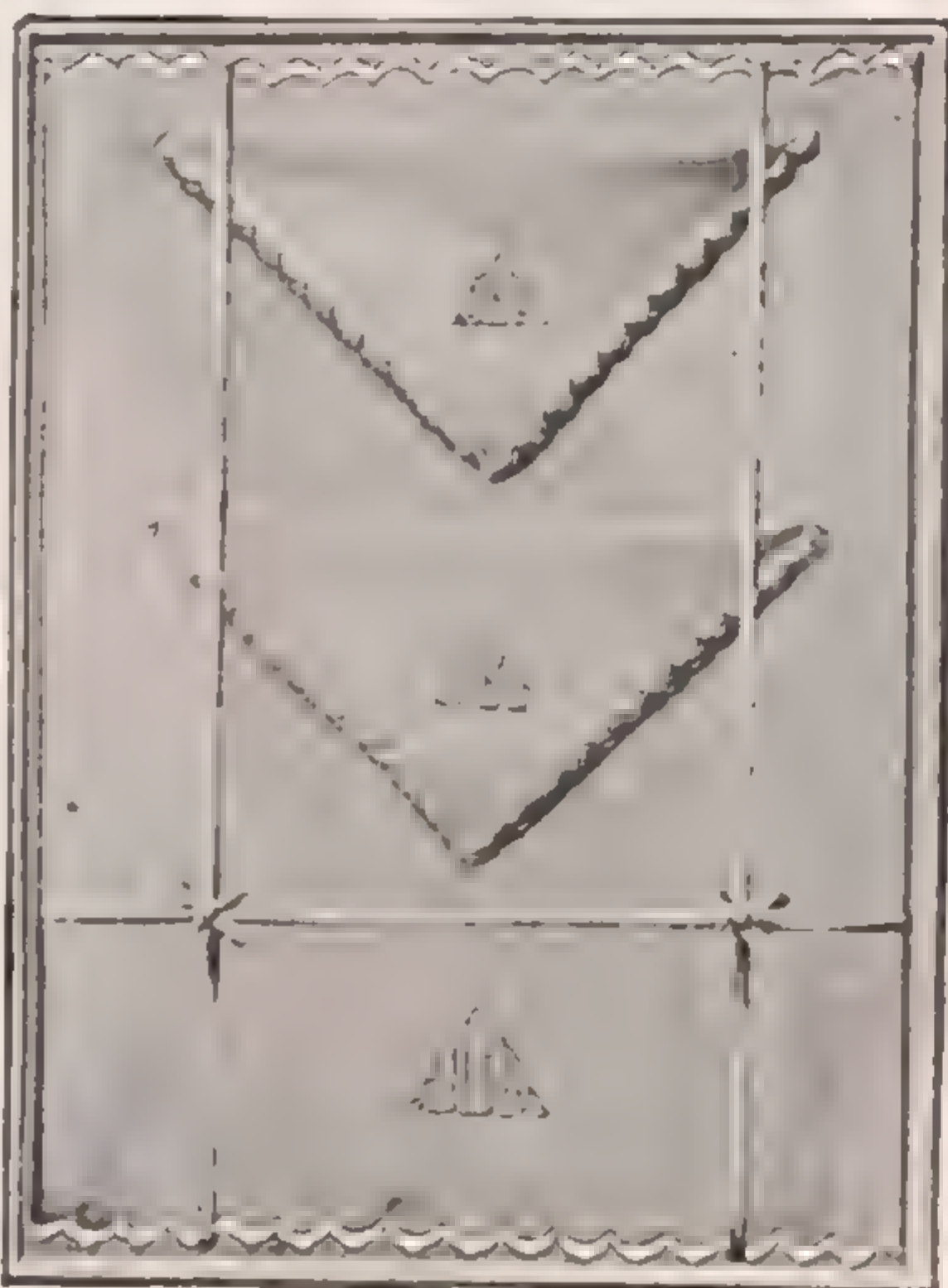
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HOUSEKEEPING BY THE WILL OF ALLAH

(Continued from page 113)

smoke, like genii incarnate, that nearly suffocated us all.

All good Tunisian housekeepers, it seems, have a season for making essences. It was the Will of Allah that we now make essences for the final delectation of the invisible dwellers in our house. This, of course, meant a shopping expedition to the "Souk of Flowers." This time it was necessary to call to our aid a couple of assistants to bear home, balanced on their red fezes, the huge baskets of loose rose petals, orange blossoms, mimosa, and leaves of sweet geranium. These were scattered on white cloths and set to dry in the sun on our roof-garden, and daily the perfumed masses were sorted and rolled.

Later, the metallic clang of the brazen mortars rose from the servants' quarters, telling of the grinding and pounding of the blossoms, mixed with oils and spices, into a fragrant ointment that was sealed into jars and hung about in unexpected places. Of course, new members had been added to Sidi Ali's long retinue for this rite, but we had now grown reckless and lost all count of the number of our staff. From time to time, our conscientious guardian of the house would throw a handful of the essences into tepid water and spray the rooms throughout so thoroughly that we might have been living in a potpourri jar,—a process which should have soothed the most obstinately unfriendly djinn into kindness.

THE STAR OF SIDI ALI'S DRAMA

Then Sidi Ali brought on the star of our domestic drama. Toying meditatively with a rosebud, he announced that it was the Will of Allah that the house and its inmates be put under a benign influence that would prevent snakes and scorpions from making the dwelling their own abiding place, as was the inconsiderate habit of these reptiles. Otherwise, we would awake some morning to find that an ill-bred family of poison-tailed scorpions had taken our shoes for a resting place, or that a venomous serpent had wound itself about the lily pads of the fountain.

The suggestion was enough! We explored our thoughtful servitor to take any measures, regardless of expense, against such occurrences. Sidi Ali calmed us. He knew a holy man, a Marabout, who spent his life in prayer for just this purpose. The next day, the gifted holy man appeared in our court, arrayed in a white robe; about his hawk-like countenance was wound a bright green turban, sign of his exalted degree of saintship, and he was accompanied by two disciples carry-

ing vases of copper. Sidi Ali and his bodyguard in robes of ceremony received the party and, obsequiously salaaming, conducted them through the house. Intoning a weird chant, the Marabout marched with dignified aloofness from one room to another, pausing at intervals to fasten on the walls or furniture a bit of white paper taken from the vases borne by his followers. Up and down stairs, from roof to cellar, the curious procession wended its picturesque way, leaving in its wake a trail of little clinging papers that vaguely suggested a paper chase, and it was ushered out with a parting salute from our entire staff of servants, regular, substitute, and intermittent.

PAYING THE PIPER

It was with some nervousness that we accepted the bill of our household expenses, when, at the end of a month, Sidi Ali tendered it on a silver platter, together with two bouquets of choice flowers. When unfolded, it was nearly a yard long, and it was itemized with unremitting care after this fashion:

For the Exalted Needs of Their Excellencies:

One musician, eight cents.

Four Soudanese woman house cleaners, four cents each, sixteen cents.

One porter, two cents.

So it continued in like proportion of wages, down through the long list, which ended at the item:

One holy Marabout, conjurer of reptiles, fifty cents.

This was the highest priced of all on our pay-roll of employes, which proved to be formidable only in length, as the whole totaled something less than four dollars for the month. Our majordomo's own munificent monthly stipend was eight dollars. Our loaned mansion carried only a rental equivalent in the Arabic gold pieces of Tunisia to two hundred and fifty dollars a year. Truly the cost of housekeeping, even by "Will of Allah," in the fascinating capital of the bey could not be considered exorbitant.

Astute Sidi Ali, noting that his début in household accounts met with success, then drew from his waist-sash another and smaller bill which he presented us. This contained the following items:

Honey cakes for the gazelle.

Frogs' legs for the tortoise.

Dried octopus for the paroquets.

Nuts, seeds, and sundries for the birds.

Total, twelve cents.

"It is the Will of Allah that all should eat," remarked Sidi Ali with a graceful salaam.

SEEN in the SHOPS

(Continued from page 114)

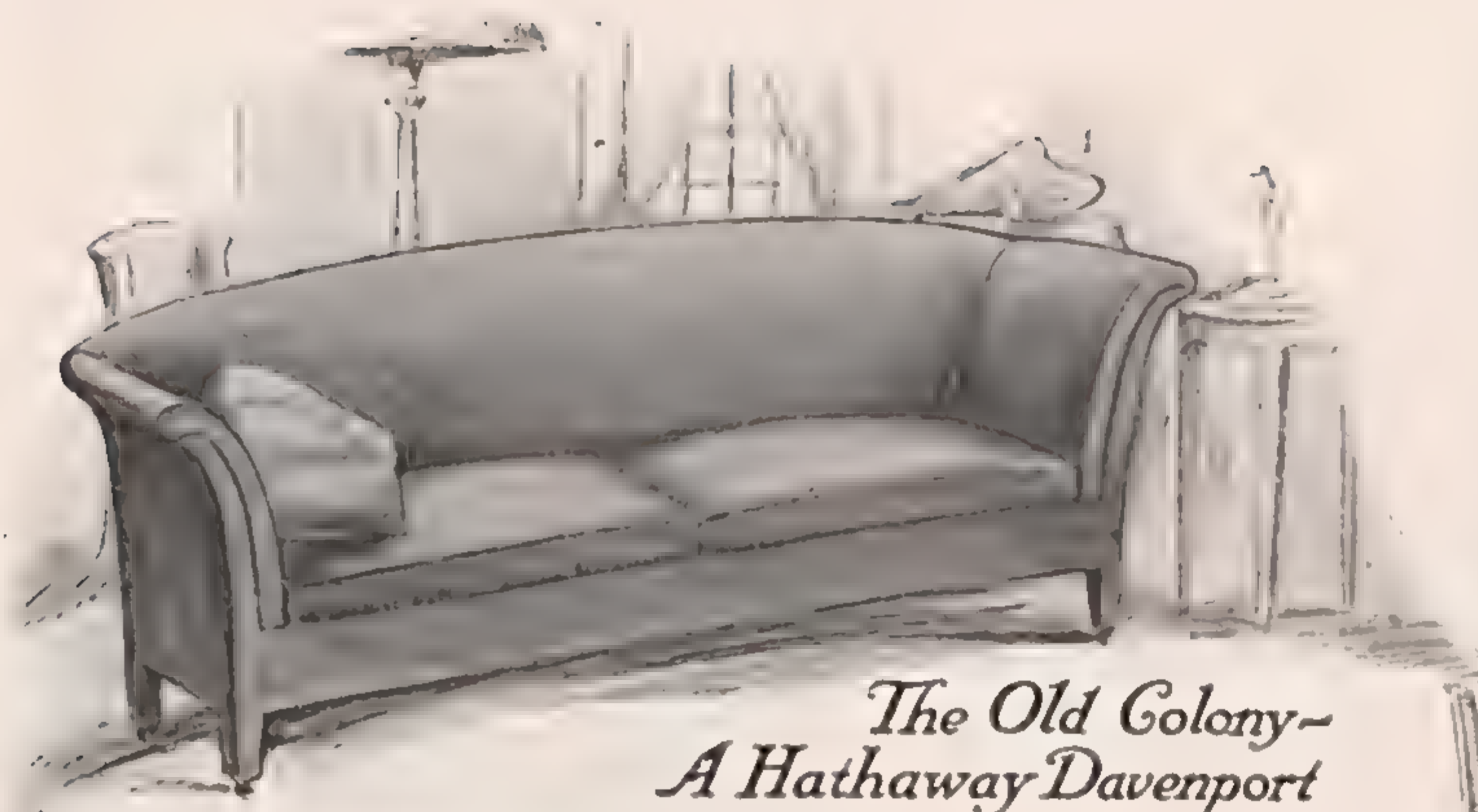
Summer, of course, means sports, and sports, equally, of course, mean sports shoes. A well cut sports oxford is sketched at the top of page 114. It is of white buckskin with sole and heel of white rubber and has the desirable wing tip. A pump with a small tongue to which a buckle may be applied is shown at the extreme left in the same sketch. It is just the sort of shoe one needs for wear with summer sports frocks. It may be had in champagne, tan, or gray leather.

A white glacé kid pump, cut on a particularly smart last, is sketched at the left of the sports shoe. It is given distinction by the line of black patent leather piping which marks the joining of the upper and lower sections. It has a Louis XV heel.

One of the new pumps to which buckles are applied (and buckles, by the way,

are greatly popular) is illustrated at the extreme right of the same sketch. A band of elastic under the tongue at the front holds the shoe close, and the extra deep facing on the inside of the top obviates any possibility of the lining's showing. The pump may be had in black, in either dull or patent leather, and also in tan or in gray.

Every season must have its supply of new bags; summer is no exception to this rule. A new bag, novel in design, is illustrated at the bottom of page 114. Its original feature is the series of petal-like puffings on both sides. It may be had in moire, in black, blue, gray or dark brown, with a nickel plated frame and a tassel of steel beads. The outer frame is lined with flowered silk, the inner frame with white kid, and the bag boasts a hanging mirror.



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SEEN on the STAGE

(Continued from page 78)

never been a time when any adventurous American manager could not have secured the rights to this play by mailing a letter to the author. Many of them must have read it; but all of them, apparently, decided that it was altogether too impressive to succeed.

For the present privilege of seeing “Justice,” we are indebted entirely to the initiative of Mr. John D. Williams. It was Mr. Williams who advanced the necessary capital; it was Mr. Williams who engaged Mr. B. Iden Payne to select the actors and to stage the play; it was Mr. Williams who, against the advice of many of his friends, held fast to his idea and insisted on setting this masterpiece before the public. When the piece was tried out in New Haven, the owners of seven different theatres in New York, having seen it actually acted before a sympathetic audience, refused to afford it shelter in the houses for which they were financially responsible; and it was only because of the peculiar insight of another manager, Mr. Sam H. Harris, that “Justice” was ultimately welcomed to the Candler Theatre.

On the second night at the Candler Theatre, two hundred people were turned away from the box-office with money in their hands; and the gross receipts for the first week in New York amounted to considerably more than ten thousand dollars. The theatre-going public had once again—as it has done so often in the past—asserted its intelligence. Mr. Williams has made money by investing his capital in a beautiful adventure; and thousands of people who were tired of frivolity in the theatre have relished the experience of listening to this discussion of a great subject by a great man.

“JUSTICE”

NEARLY all the readers of these pages have been familiar with the text of “Justice” for half a dozen years. It is therefore, first of all, desirable to state that, in the present production, the play is greatly staged and greatly acted. The performance as a whole is the best performance of any play that has been exhibited in New York since Mr. Winthrop Ames inaugurated his Little Theatre, in the spring of 1912, with a masterly production of another piece from the same pen, called “The Pigeon.” So admirable is the acting of all the parts in “Justice” that the least known of the performers should be praised as highly as Mr. John Barrymore, who has climbed to the culmination of his career in his acting of the central part of Falder. And the stage-direction of Mr. Payne—who presided over the original production of the play in Manchester—is altogether masterly. Two instances of his method may be cited, for purposes of illustration; and both may be selected from his conduct of the trial-scene in the second act. This scene is very long, it is sedulously untheatrical, and for these reasons there was a danger that it might seem monotonous and even tedious to the audience. Mr. Payne has relieved the monotony at many points by directing several people to stroll in and out, quite casually, in the



Photograph by White

The last of the repertory of plays which Grace George has produced this season is “Captain Brassbound’s Conversion,” in which she plays Lady Cicely Waynelete, Shaw’s nearest approach to a lifelike feminine portrait

midst of the proceedings, and has thereby emphasized the point that trials like this one are conducted every day without appreciably interrupting the personal concerns of certain of the spectators and participants. Furthermore, he has varied the aspect of the stage by imagining a silent, almost stealthy, coming-on of night while the trial is taking place, and by directing several of the actors to turn on, one by one, a score of little green-shaded electric lamps that are scattered all around the court-room, as the necessity for more light becomes, here and there, apparent.

THE LAW IS NOT JUSTICE

Concerning the great merit of the play itself, it seems almost superfluous to speak; but something may be said in definition of the nature of its merit. The author’s purpose was primarily to expound a social theme, and only incidentally to tell a story in terms of the technique of the theatre. The theme is summed up in two sentences which may be cited from the great speech of the counsel for the defence at the trial of William Falder: “Justice is a machine that, when some one has once given it the starting push, rolls on of itself, and grinds a man to pieces for an act which at the worst was one of weakness,” and again, “Men are destroyed daily under our law for want of that human insight which sees them as they are, patients, and not criminals.”

A peculiar feature of the structure of the play is that the entire story is told in the first act and the fourth, and that, considered solely from the standpoint of the technical requirements of narrative, both the second and the third act are superfluous. The circumstances and the motives of the crime have been set before

(Continued on page 120)



The BLOUSE

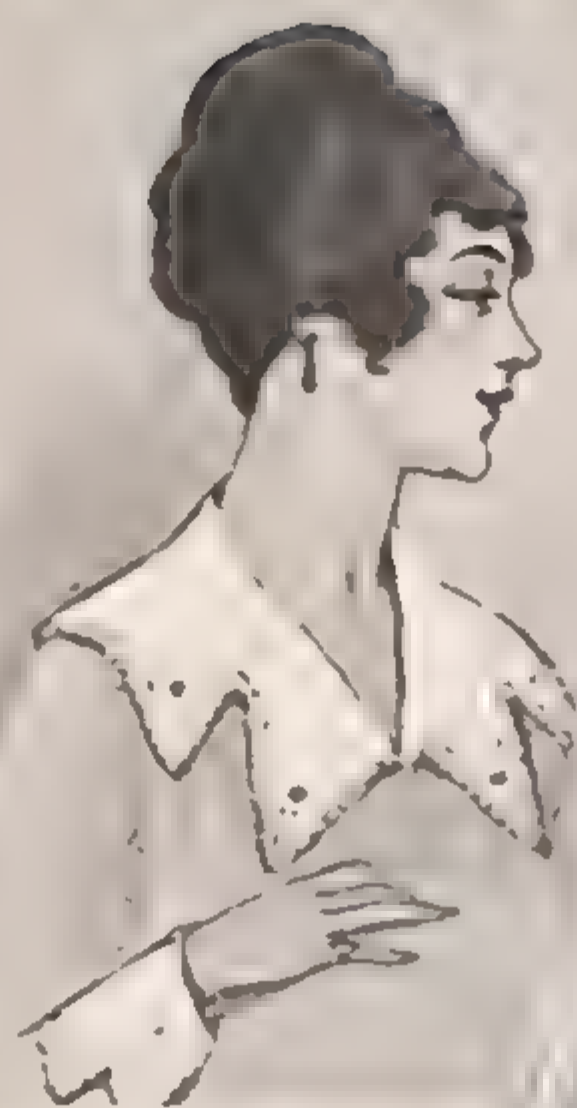
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SEEN on the STAGE

(Continued from page 118)

us clearly and completely in the first act, and Falder has confessed his guilt. It is therefore not technically necessary to show his trial upon the stage. The story of the play is not advanced by anything that happens in the second act. Since the conviction of Falder is a foregone conclusion, the long episode of his trial is necessarily empty of suspense; and since nothing is set forward at the trial which the audience does not already know, the episode is also empty of surprise.

Yet, even in the theatre, this second act is, in many respects, the most interesting of the four. Though unnecessary to the story, it is very necessary to the theme. Mr. Galsworthy's purpose is to show us, in actual operation, "the rolling of the chariot-wheels of Justice." We must attend the trial of Falder, and must see that it is fair and just and is conducted at all points in accordance with the law, in order that we may understand that the responsibility for the fact that Falder is ultimately ground to pieces by the great machine rests not upon the judge, nor the jury, nor the counsel for the Crown, nor indeed on any individual concerned in the proceedings, but solely on society itself—that great law-making body of which all of us are members.

THE AUDIENCE GOES TO PRISON

And indeed the trial of Falder is scrupulously fair. He has confessed the fact that he stole eighty-one pounds from his employers for the purpose of eloping with a married woman. Yet his counsel is permitted to invest the case with a "romantic glamor," by ingeniously staging an appeal for sympathy, without any serious objection from the counsel for the Crown. The judge's charge is in accordance with the law. The jury could not logically refrain from bringing in the verdict of guilty. And, in sentencing the prisoner to three years of penal servitude, the judge is merely fulfilling a duty that has been imposed upon him by his oath of office. Nobody is unfair to Falder. He is not a hero; but that is his own fault, and not the fault of those who judge him. And there is no villain in the play, opposing him—except society at large, whose representatives are sitting on the other side of the footlights and listening to the lesson of his fate.

In the third act, again, Mr. Galsworthy's purpose is not to tell a story but merely to expound a condition. This act, like the second, does nothing to advance the narrative. After Falder has been sent to jail, it is technically impossible for him to do anything that is dramatic until he gets out of jail again. But Mr. Galsworthy has employed this act to send his entire audience to jail. The experience, to the great majority, is strange and new; and hardly anybody can return from this experience without feeling a sadder and a wiser man.

IT IS UNTHEATRICAL; THAT IS ITS MERIT

One of the main desires of the author was to attack the prison-system; yet, even in his conduct of the scenes that pass in prison, Mr. Galsworthy has remained meticulously fair. The warden is depicted as a kindly man, who tries to do his best for the prisoners entrusted to his charge. The prison doctor, also, is humane, to the limit of his lights. No hostility is shown toward any of the servants of the law, except perhaps the prison chaplain; but even the narrow-mindedness of this Church of England clergyman is more expounded as a fact than railed against as an iniquity.

It is evident that, from the beginning of "Justice" to the end, Mr. Galsworthy toiled as hard to keep his play from ever becoming theatrical as other authors toil to extract the uttermost amount of theatrical effectiveness from the story

that they happen to be dealing with. A crowning instance of this reticence is his refusal, at the climax of the fourth act, to allow the audience to overhear the dialogue between Ruth and Falder which necessarily results from Falder's tragical discovery that Ruth, after having escaped from her husband, has been obliged by economic need to cohabit with another man. This method would be dangerous, were it not that the subject-matter of the play is so overwhelmingly dramatic in itself that it needs no adventitious aid of craftsmanship.

IT IS NOT A PLAY—IT IS LIFE

In approaching this play, it is therefore necessary to renounce those principles of criticism which are applicable to a masterpiece of craftsmanship—like "The Thunderbolt" of Pinero, for example. "Justice" offers no material for what is usually called dramatic criticism; it offers material only for what Matthew Arnold called a criticism of life. For what Mr. Galsworthy has done is not so much to make a play, as to exhibit "the background of life—that palpitating life which always lies behind the commission of a crime." The author cares so deeply about life that he has no attention left to care about the theatre. His play is dramatic because life is dramatic; and his sole concern is to tell the utter truth with the uttermost sincerity.

"Justice" appeals profoundly to that sentiment of social pity which is our modern substitute for that more selfish spiritual ecstasy which in former centuries was called religion. The medieval anchorites were contented with the task of saving their own souls and were willing to slink into heaven by avoiding any converse with publicans and sinners and keeping themselves unspotted from the world. But, very lately, we have learned that we are indeed our brother's keeper, and that we shall never save our own souls until we first have saved the souls of those for whom this luminous and lovely world is but a vale of tears. The greatest sins are the sins of society; and in this society all of us are partners. We can not—as Thoreau ridiculously tried—secede from the universal confraternity. Each of us is guilty of the crimes that every day are committed by the social system that all of us have made. Much therefore must be toiled for, much accomplished, for humanity at large, before any of us can feel free to undertake the tiny task of saving our own souls. We can not slink to heaven as high-minded individuals while we still allow the society in which we are co-partners to countenance the continuance of evils which, as individuals, we should be ashamed to entertain. A play like "Justice," therefore, is a challenge to the conscience. It puts us all on trial and finds us guilty. It shows us life as we have made it, and makes us thoroughly ashamed—not of other men, but of ourselves.

"RIO GRANDE"

It is rather unfortunate for Mr. Augustus Thomas that his new play was revealed to the public of New York the very next night after "Justice"; for "Rio Grande" is a good play of its kind, and it would have received much higher commendation from the chorus of reviewers if their minds had not been haunted by the immediate memory of a great play of another kind.

The important thing in "Justice" is the theme; but the important thing in "Rio Grande" is the technical adroitness by which the author has extracted the greatest possible amount of theatrical emotion from his situations and his characters. The story of "Rio Grande" is an old story, but so is the story of

(Continued on page 122)

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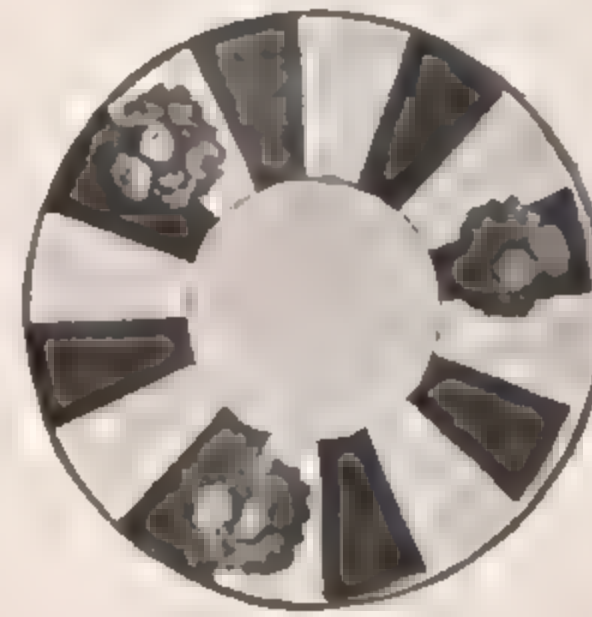


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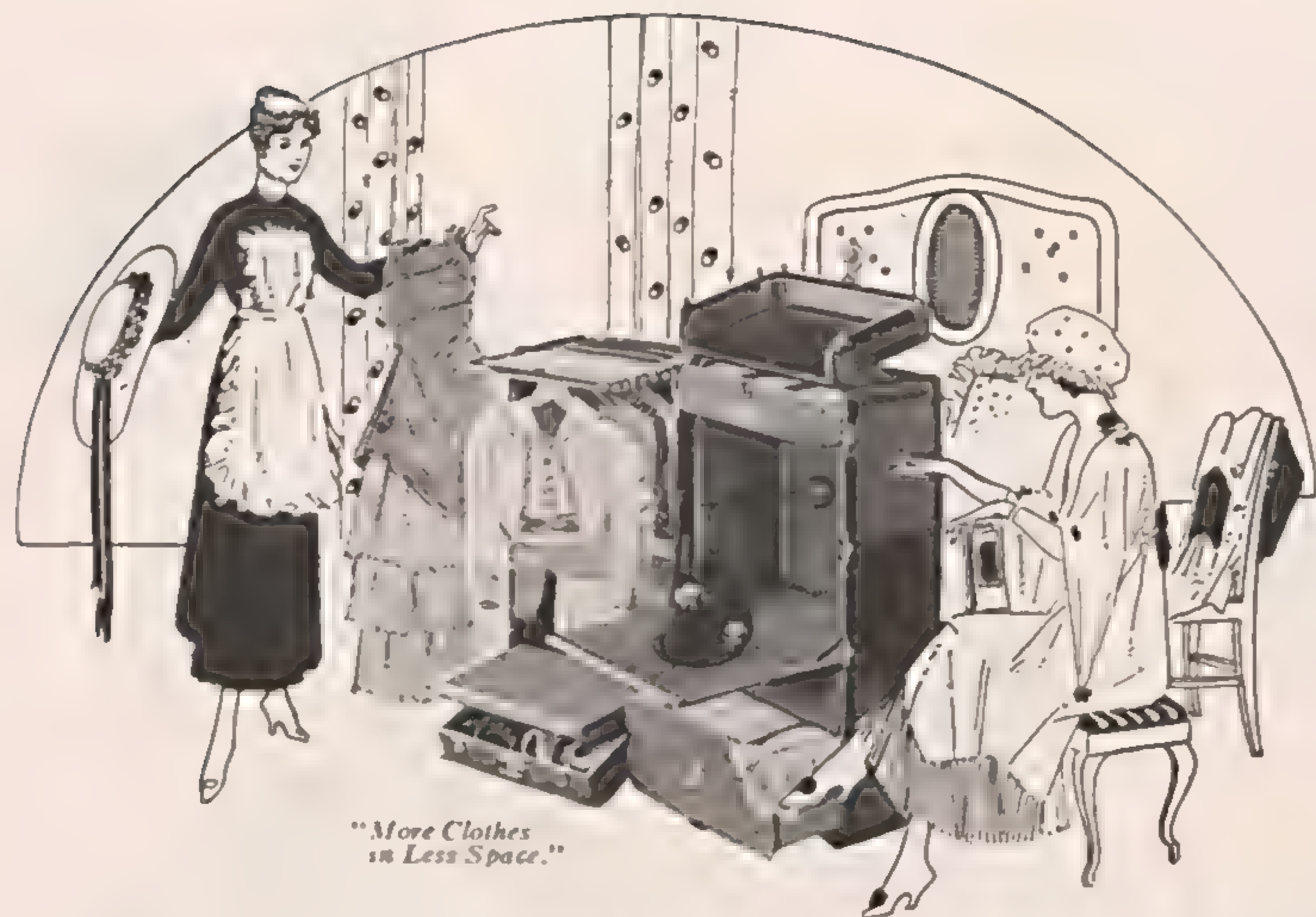
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(Continued from page 120)



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"Justice." The significant thing, in the theatre, is not the subject-matter that the author deals with, but what he manages to do with it. This is the reason why the critics so frequently convey a false impression of a play by endeavoring to summarize its subject-matter. Reduced to the briefest terms, the story of "Justice" is merely the old story of a man who steals money for the sake of a woman, and is found out and sent to jail. But "Justice" is a greater work than such a summary would indicate. Reduced to similar terms, the story of "Rio Grande" is only the old story of a young wife who, married to a much older husband, falls in love with a young man of her own age, is guilty of illicit conduct, and, having been found out, either kills herself or is forgiven. But such a summary would be unfair to "Rio Grande."

In the first place, Mr. Thomas has given his play a semblance of a theme by setting it in an army post, and thereby using this old story to illustrate that peculiar atmosphere of sexual psychology which arises in any of those little pigeon-holes of life where people of one sex are herded together under conditions which impede a natural and simple association with people of the other sex. It is unnatural for women to dwell apart from men, as in a nunnery or a girl's boarding-school; it is unnatural for men to dwell apart from women, as in the army and the navy; and, under these unnatural conditions, aberrations are likely to occur for which the individual is not entirely responsible.

Nan has married Colonel Bannard because her murdered father, with his dying breath, has commended her to the care of his life-long comrade in the service. Her husband is the best man she has ever known, and she feels for him an almost filial respect and tenderness. But youth is drawn to youth; and, against her will, she falls in love with young Lieutenant Ellsworth. Their love drifts imperiously to its natural consummation. The intrigue of the young lieutenant and the colonel's lady is discovered by the colonel's orderly. This underling is a villainous beast; and he demands of Nan that she shall also yield herself to him, to buy his silence. The distracted wife flings herself into the river. Her lover shoots himself and dies. Nan is rescued, and the doctors woo her back to life. Her husband, now apprised of all the facts, shoots his orderly dead, like a dog. Then he opens his arms to his erring wife, and tells her that he is willing to forget the past.

This exciting story is told by Mr. Thomas with thrilling theatrical effect. He has made the most of all the many opportunities afforded for suspense and for surprise. The characters are truthfully delineated; and the dialogue, as might have been expected from this author, is admirably written. Furthermore, the stage-direction is at all points masterly. "Rio Grande" affords an unusually interesting evening in the theatre; and, from the technical standpoint, it is by far the most effective play that Mr. Thomas has contributed to the American theatre since his masterpiece, "The Witching Hour."

"CAPTAIN BRASSBOUND'S CONVERSION"

IF any other author than Mr. Bernard Shaw had written the first act of "Captain Brassbound's Conversion," the reviewers would have pointed out the fact that the exposition is elementary and crude. Drinkwater has no motive for telling the entire antecedent story of the play to Rankin, and Rankin has no motive for listening with patience to such a lengthy narrative. Furthermore, if any other author had written the climax to the second act, the critics would have

ridiculed the introduction of two "gods from the machine" in swift succession to rescue the leading characters from a difficult situation. But the very name of Mr. Bernard Shaw seems to induce, in nearly all his commentators, a paralysis of the critical function. The third and last act of "Captain Brassbound's Conversion" sets forth merely an *ex post facto* discussion of a complication that has been already solved; but nobody seems bold enough to say so. Such familiar phrases as "romantic nonsense" and "the long arm of coincidence" do not appear in the published comments on this play; but, if the piece had been written in a weak moment by Pinero, a shrieking chorus would have cried out against its artificiality.

The simple truth of the matter is that "Captain Brassbound's Conversion" is a very bad play, made tolerable by the almost accidental circumstance that it happens to exhibit in its cast of characters Mr. Shaw's nearest approach to the creation of a living woman. The part of Lady Cicely Waynesflete, as everybody knows, was written for Ellen Terry; and the abundant femininity of this well-beloved woman inspired the author to a high flight of appreciative characterization. Without Miss Terry, the play appears to lose its leading reason for existence; and one wonders a little why any other actress should ever feel a personal desire to produce it.

"Captain Brassbound's Conversion" is the fifth and last of the productions which Miss Grace George has made this season at The Playhouse. By adhering strictly to her repertory scheme, and by producing only famous plays or plays by famous authors, she has earned the gratitude and the support of the most intelligent section of the theatre-going public of New York. It is reassuring to record that her season has been financially successful; and it is a pleasant privilege to announce that she has promised to continue the experiment next year.

"THE CO-RESPONDENT"

"THE CO-RESPONDENT," by Alice Leal Pollock and Rita Weiman, is an interesting play; and, considering the fact that it is the first work of two newcomers to the theatre, it displays a surprising amount of technical adroitness.

The subject-matter of "The Co-Respondent" is traditional. It tells a story that is essentially the same as that which Mr. William C. De Mille told so admirably in "The Woman"; and the material does not differ very greatly from that of "The Fear Market," a much cruder play which was exhibited earlier in the present season. An innocent young woman has very nearly been betrayed into a mock-marriage by a wealthy profligate, whom she knows only by a false name which he has assumed. Having escaped by a lucky accident from this intrigue, she secures employment subsequently as a reporter on a New York newspaper. A year elapses, during which she falls in love with the managing editor and becomes engaged to marry him. Then, one day, she is sent by the managing editor to insinuate her way into the house of a wealthy society woman in order to find out the name of the co-respondent whom this woman intends to cite in a suit for divorce against her husband. The girl reporter soon discovers that the husband is the very man who had tried to trick her into a pretended marriage, and that she herself is the co-respondent that the wife intends to name. The dramatic value of this tangle of coincidences is sufficiently apparent to make a further summary unnecessary.

The authors have made efficient use of the many opportunities for theatrical effect that were afforded by this plot.

(Continued on page 124)



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SEEN on the STAGE

(Continued from page 122)

The characters are carefully studied and consistently depicted; and much of the dialogue is admirably written. Furthermore, the stage-direction of the piece is excellent. In the lay-out of the third act, the director, Mr. J. C. Huffman, exhibited a drawing-room in which not a single chair or sofa was turned arbitrarily toward the invisible fourth wall, but in which all the furniture was naturally turned toward the center of the room. This is only a small point; but it indicates that Mr. Huffman takes thought about his work, instead of performing it in a manner that is merely perfunctory.

THE EAST-WEST PLAYERS

FEW people realize that the largest Jewish city that has ever existed in the history of the world—considerably larger than Jerusalem in the heyday of its glory—is situated here and now in that great district of New York City which is known as the East Side. Nearly a million Jews are resident in this quarter. They speak their own language, publish their own newspapers, write their own literature, and conduct their own theatres. The Yiddish drama is not without its merits; but though it has been studied sympathetically by several specialists, it has not yet been brought emphatically to the notice of the English-speaking public in America.

It is for the purpose of giving to the Yiddish drama "a voice in the concerted theatre of the world" that the company called The East-West Players has been organized, under the direction of Mr. Gustav Blum. It is the project of this company to exhibit to that section of the public which knows nothing of the great East Side a series of performances of Yiddish plays translated into English.

On April 7 and April 8 a bill was presented at the Berkeley Theatre which consisted of four one-act plays—namely, "Colleagues," by Zalmon Libin, "The Yellow Passport," by Abraham S. Schomer, "The Stranger," by Perez Hirschbein, and "Night," by Sholom Asch. All four of these plays seemed a little sedentary; and their strength lay rather in the element of character than in the element of action. But an unusual

amount of literary merit was evident in "Night" and in "The Stranger," and the bill was of sufficient interest to warrant a continuance of the work which this company has undertaken.

"SEE AMERICA FIRST"

"SEE America First," a comic opera by T. Lawrason Riggs and Cole Porter, was very severely slated by nearly all the newspapers and was soon withdrawn from the stage as a total failure. It possessed, however, many merits which are not discernible in most of the musical shows which are lauded by the press and applauded by the public. Mr. Riggs writes very witty verse and Mr. Porter writes very witty music. The lyrics of this comic opera were by far the most ingenious and delightful that have been heard for many seasons on Broadway. This is, perhaps, one reason why the piece was not successful. The public which patronizes the sort of show that has a chorus is not accustomed to good music and is not interested in good verse.

It must be admitted that the subject-matter of the entertainment was perilously thin and perhaps too airily satirical. Furthermore, when the piece was presented in New York, it was easily apparent that three-quarters of the second act had been rudely interjected by some other hand, against the judgment of Mr. Riggs and Mr. Porter. When a text is brilliant at one moment and banal the next, when it oscillates distressingly between good taste and bad, the critic may assume that somebody has tampered with it.

It will be well, however, to watch the future work of Mr. Riggs and Mr. Porter. A point which most of their reviewers overlooked was that they tried to write a comic opera in the vein of Sir William Gilbert and Sir Arthur Sullivan, instead of in the vein of Mr. Harry B. Smith and Mr. Irving Berlin. "See America First" lost money in the theatre; but the authors may be consoled by a sentence of Sir Philip Sidney's, "It is well to shoot our arrows at the moon, for though they may miss their mark, they will yet fly higher than if we had flung them into a bush."

AS SEEN by HIM

(Continued from page 57)

car, for I always have an extra car for my man and an extra footman so that these two can go on ahead and arrange the necessary comforts. One can not accommodate in even the most modern and up-to-date touring-cars all the necessities for a trip of this kind. In this extra car I keep a folded marquee or small tent, for it takes up but little space, and a folding table and seats for an al fresco meal; for such a luncheon is much more comfortably served in that way than in the car itself.

Such outdoor luncheons are the life of a mountain trip, but they must be punctiliously done, in their way. Nowadays, thanks to various brands of thermos inventions and hot and cold storage devices and fireless cookers, one can have everything properly iced or properly steaming. The fireless arrangements I own are excellent also for refrigerating purposes, for iced puddings as well as for hot soups. One should be careful, however, not to overdo the cold dishes, for although a cold luncheon served in this way is most enjoyable, yet it is always wise to serve something hot. In England and Scotland there is the "hot-pot," which is as much of an institution at the hunting luncheon, where the ladies join the guns, as is the inevitable cold game pie. There may be whiskey and

champagne and mineral waters served at a luncheon of this kind.

Writing thus of the pleasure it is to stay at home in the summer except for an occasional motor trip or so, reminds me that my own country home is not what it has been for years and years (and, alas, years) now. The town is creeping toward me. There are more houses here and more houses there. A mile beyond me a large residential park is being laid out; and even one of my neighbors has just cut up his estate into building lots. Will I be forced to fold my tent and flee?

However, where shall I flee to? I hear that democracy is triumphant everywhere. In England many of the owners of estates are selling them, and the new people are settling upon them like hordes of locusts. There are picnickers everywhere. In my wooded land the pink and white dogwood has nearly vanished and the wild fruit trees are almost stripped now of blossoms, for I have seen great branches carried away in processions by the vandals. The raucous chug of the motor-cycle is heard in the land and the "joy-rider" seems to have no other aim than to disturb the peace and raise the dust. I give thanks to heaven that the price of gasoline threatens to be prohibitive. My heart goes out in gratitude to the Standard Oil magnates.

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S O C I E T Y

Births

NEW YORK

Astor.—On April 10, in their London home, to Mr. and Mrs. Waldorf Astor, a son.

Scully.—On March 23, to Mr. and Mrs. William Scully, a son.

Vietor.—On April 8, to Mr. and Mrs. George F. Vietor, Jr., a son.

Deaths

NEW YORK

Davis.—On April 11, at Mt. Kisco, New York, Richard Harding Davis.

Dayton.—On April 10, at her home, Laura A. Newman Dayton, widow of the late Charles Willoughby Dayton.

Read.—On April 7, at his residence, William A. Read.

Williams.—On April 11, Alice French Hinkley Williams, wife of David Williams.

Winthrop.—On April 6, at his residence, Egerton Leigh Winthrop.

Engagements

NEW YORK

Corning-Livingston.—Miss Margie Corning, daughter of Mr. Edward Corning, to Mr. W. Gilbert Livingston, son of Mr. William S. Livingston.

Danenhower-Wilson.—Miss Ruth Danenhower, daughter of the late Lieutenant John Wilson Danenhower, U. S. N., to Professor Albert Frederick Wilson.

Davies-McKee.—Miss Alice Martin Davies, daughter of Mr. Julien Townsend Davies, to Mr. Henry Sellers McKee, 2nd., son of Mrs. Wood McKee.

deForas-Campbell.—Miss Huguette deForas, daughter of Count Max deForas, of Haute Savoie Thuon, France, and niece of Mrs. Edwards Spencer, to Mr. Charles Campbell, Jr., first secretary to the American Legation at Berne, Switzerland.

Gay-Whiting.—Miss Martha S. Gay, daughter of Mr. Martin Gay, to Mr. George Clarke Whiting.

Mann-Irving.—Miss Carolyn Mann, daughter of Mrs. Francis N. Mann, to Mr. Evelyn duPont Irving.

Pierce-Sandilands.—Miss Grace Douglass Pierce, daughter of Mr. Winslow S. Pierce, to John Gordon Sandilands, Lord Torphichen of Calder House, West Lothian, Scotland.

Sutherland-Wright.—Miss Harriet Sutherland, daughter of Rear-admiral Sutherland, U. S. N., to Mr. J. Butler Wright.

Thomas-Cooper.—Miss Katharine Trumbull Thomas, daughter of Mr. William R. Thomas, to Mr. Leslie Bradford Cooper, son of Mrs. Philip H. Cooper.

BALTIMORE

Zell-Rowland.—Miss Selby Leeds Zell, daughter of Mrs. Walter William Abell, to Mr. Charles Ransom Rowland, son of Mr. Samuel Carson Rowland.

BOSTON

Lovett-Sturgis.—Miss Gertrude Lovett, daughter of Dr. Robert Williamson Lovett, to Mr. Henry Sprague Sturgis, son of Mr. William Sturgis, of New York.

Melcher-Kobbé.—Miss Dorothy French Melcher, daughter of Mr. Woodbury Melcher, to Mr. Eric Kobbé, son of Major-general William A. Kobbé, U. S. A.

Sears-Tuckerman.—Miss Phyllis Sears, daughter of Mr. Herbert Mason Sears, to Mr. Bayard Tuckerman, Jr., son of Mr. Bayard Tuckerman.

CHICAGO

Coulter-Bonner.—Miss Evelyn Coulter, daughter of Mr. Eugene C. Coulter, to Mr. Albert Sydney Bonner, son of Mr. Sydney N. Bonner.

PHILADELPHIA

Hopkinson-Patterson.—Miss Gabriella Bidle Hopkinson, daughter of Mr. William F. Hopkinson, to Mr. Jay Howard Patterson.

PITTSBURGH

Quinby-Goddard.—Miss Margaret Quinby, daughter of Mrs. Edward M. Quinby, to Mr. Stanhope Scott Goddard.

PORTLAND

Dolph-Clark.—Miss Hazel M. Dolph, daughter of Mrs. Cyrus A. Dolph, to Mr. Edward W. Clark, 3d., son of Mr. Clarence M. Clark.

WASHINGTON

Gordon-Grayson.—Miss Alice Gertrude Gordon, niece of Mrs. Henry Wood Flournoy, to Dr. Cary Travers Grayson, U. S. N.

Orme-Robinson.—Miss Eloise Orme, daughter of Mr. William B. Orme, to Mr. Thomas Adams Robinson, son of Mrs. William T. Robinson.

Weddings

NEW YORK

Auchincloss-Cutting.—On May 2, in the chapel of St. George's Church, Mr. Reginald La Grange Auchincloss, son of Mrs. Edgar S. Auchincloss, and Miss Ruth H. Cutting, daughter of Mr. Robert Fulton Cutting.

Barrows-Ashwell.—On April 27, in the Church of the Heavenly Rest, Mr. Dudley Hammond Barrows and Miss Madeline Ashwell, daughter of Mrs. William C. Ashwell.

Distler-Wood.—On April 29, in the chantry of St. Thomas's Church, Mr. John Cyrus Distler and Miss Elizabeth Brower Wood, daughter of Mr. Henry A. Wise Wood.

McAlister-Leaycraft.—On April 8, at "Birkendene," the country place of the bride's mother, in Caldwell, New Jersey, Mr. Joseph Thompson McAlister and Miss Marjorie Roosevelt Leaycraft, daughter of Mrs. Charles Russell Leaycraft.

Muller-Brown.—On April 25, in the Central Presbyterian Church, Mr. Edwin Muller, Jr., son of the Reverend Edwin Muller, and Miss Eleanor Brown, daughter of Mrs. Howard McWilliams.

Plummer-Douglas.—On April 27, in St. Thomas's Church, Mr. Howard A. Plummer, son of Mrs. John F. Plummer, and Miss Ruth Douglas, daughter of Mr. William Harris Douglas.

Steers-Newcombe.—On April 29, in the Church of the Transfiguration, Mr. Francis F. Steers and Miss Gertrude M. Newcombe, daughter of Mr. Charles M. Newcombe.

BOSTON

Courtney-Morgan.—On April 8, in the Arlington Street Church, Mr. Paul Graham Courtney, son of Dr. Joseph W. Courtney, and Miss Dorothy Morgan, daughter of Mr. George M. Morgan.

Lowell-Winslow.—On April 26, in Trinity Church, Lieutenant Robert T. S. Lowell, son of the late Robert T. S. Lowell, and Miss Charlotte Winslow, daughter of Mr. Arthur Winslow.

PHILADELPHIA

Chaffe-Downing.—On April 29, in Holy Trinity Church, Mr. John C. Chaffe and Miss Roberta Downing, daughter of Mrs. Robert W. Downing.

Coane-Loughead.—On April 29, in St. Mark's Church, Mr. Robert Coane and Miss Gertrude Loughead, daughter of Mr. Isaac M. Loughead.

Meeds-duPont.—On April 29, in Trinity Church, Wilmington, Delaware, Mr. Hollyday Meeds, Jr., son of Mr. Hollyday Meeds, and Miss Ellen Coleman duPont, daughter of General T. Coleman duPont.

PROVIDENCE

Danforth-Metcalf.—On April 29, in Grace Episcopal Church, Dr. Murray Danforth and Miss Helen P. Metcalf, daughter of Mr. Stephen O. Metcalf.

Weddings to Come

NEW YORK

Brown-Condit.—On June 6, in the Crescent Avenue Church, Plainfield, New Jersey, Miss Marjorie Walbridge Brown, daughter of Mrs. Howard McWilliams, to Mr. Kenneth Hamilton Condit.

Hamilton-Woods.—On June 10, in the private chapel of the bride's parents' country estate, "Table Rock," in Sterlington, New Jersey, Miss Helen Morgan Hamilton, daughter of Mr. William Pierson Hamilton and granddaughter of the late J. Pierpont Morgan, and Mr. Arthur Woods.

BOSTON

Greenwood-Hornblower.—On June 17, Miss Eleanor Greenwood, daughter of Mr. Levi H. Greenwood, to Mr. Ralph Hornblower.

Rantoul-Murray.—On May 30, at the summer home of the bride's parents, in Beverly Farms, Massachusetts, Miss Josephine Rantoul, daughter of Mr. Neal Rantoul, to Mr. Henry Alexander Murray, Jr., son of Mr. Henry Alexander Murray of New York.



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The Quaker Oats Company, Chicago

SOCIETY DISCOVERS AMERICA

(Continued from page 57)

glowingly appreciative of the security and variety of this vast country. To be sure, there are many well-known Americans who have elected to stay in the war-stripped cities of Europe, giving generously of their wealth and time to aid the great and charitable work of relief. London holds many Americans who are united to the British Empire by ties of marriage, and there is every reason why these should remain in order to help with the war work. Other Americans un-united by marriage or law to the people among whom they live have found some emotion of sympathy or gratitude that prevents their leaving. Perhaps it is a desire to play a tiny part in the hideous struggle. It must be something very strong to keep them steadfast at their desks or lunch counters or sock-weaving machines, in their efforts to lighten by those works of charity the toil and misery of the countries of their adoption.

WHY DID THEY PREFER EUROPE?

But for the great number of Americans who must now and for many years find in their own country some substitute for Europe, the question rises whether, after all, they will lose by this enforced adoption of their country. In times of peace, why did so many Americans prefer to live in Europe? Was it because the advantages there in the social and art worlds outweighed those of their own country?

Beyond a doubt, the glamor of court life did much to magnetize the American visitor. It is well-known also that social systems abroad have not been as exclusive nor as difficult to enter as those of many of our larger American cities. In London and Paris Americans of dubious origin have sometimes forged to the front, much to the envious horror of their previously established compatriots. Paris has put even fewer requirements on the stranger in its midst than has London. London may have admitted anybody and everybody, but it did not retain them unless they proved amusing or in some way clever; there is a half-French, half-American set in Paris which has felt that money was in itself a guarantee of good faith and wealth akin to royalty.

A further advantage in beginning one's social climb in Europe has been that spurs won abroad are not ignored in this country. Americans are very fair—and very inconsistent—in their willingness to credit returning friends with everything that has been accomplished during the years of self-imposed exile. Connections made on the Continent or on transatlantic steamships have thus been often enduring and valuable.

WE ARE LEARNING ENGLISH DEMOCRACY

In fact, when one reflects on the waning exclusiveness of American society, one must hold the European habit as well as the dance craze accountable for these changes of the last five or six years, for a great deal of the democracy which is a hall-mark of English society is now reflected in this country also.

New York society has become elastic; it is now very different from the local and all-too-narrow institution that it was in the last century. Boston and Philadelphia and Baltimore have fairly been brought to the door of New York, and this influx of the charming and wealthy people of other cities has forced New Yorkers to extend their hospitality, to expand. The automobile and the development of country life have each greatly aided this expansion. The passing of the Philadelphia joke from the humorous columns of the New York press is an evidence that prejudices between one city and another are disappearing. Boston is no longer regarded as the intellec-

tual arctic, one hears but rarely of "a westerner," and southerners have long been welcomed warmly, since their vivacity and breeding are marked additions to the drawing-room that would be cosmopolitan.

Each year in New York society and the arts become more mutually attached. The embargo against the writer, the painter, the sculptor, and the musician has been lifted. "Interesting people" are almost as much in demand in New York at the present moment as they have always been in the great cities abroad. This is an enormous change from the old order of things, when the American lady of established reputation would murmur timorously, "Who are they; who were their people; and where were they born?" It looks very much as if the reign of the individual were being inaugurated, and as if the old sway of class distinctions, needful perhaps to a growing but not to a grown country, were vanishing from American life.

AMERICA HAS PROFITED

The largest gains made by American society in this vigorous broadening are directly due to the present war. So many interesting foreigners have reached these shores during the past twenty months that America has become the haven for an incredible number of artists from every nation. They are grateful for the hospitality offered them and, owing to their great numbers and the romantic conditions of their visit, their stamp on American life will be indelible. Just as England profited a hundred and twenty-four years ago by the aristocratic immigration from France, so will America reap a harvest, material and otherwise, from these multitudinous arrivals from the great European countries.

The establishment of a good French theatre, the probable annual Russian Ballet season, the great influx of artists, the unprecedented quality and quantity of musicians from every land, and, most remarkable of all, the promised visit next autumn of the Comédie Française, which has never left France except for its one-day visit to England in the days of Napoleon III—these great assets have all come in the wake of the war, and it is natural to think that it will be long before Europe resumes her rôle of siren to the ambitious and the restless. The war has wrought great changes in the whole attitude of American society, for it is now becoming everywhere apparent that society is taking a permanent interest in our American life. Homes are now being built with a view to permanency. There are Italian palaces rising amid the palms of southern Florida, and the large country places being built in Long Island and in Westchester County are now enduring stone mansions, whereas twenty years ago wood and stucco would have been used.

The example of society will be followed in a smaller way by the tens of thousands. After the war, the intelligent and conscientious will refrain from going to France and Belgium to look on the devastation. England, even if unscathed, will require years of reconstruction. Her capital is being spent on the war, and even if future economic obstacles can be surmounted, the scarcity of men will be a millstone to her hostesses; for even in peaceful times the problem of entertaining in England was always the superfluity of women. Her racing has been stopped, her shooting and hunting are desultory, her clubs have been disorganized, her yachts are abandoned. The elaborate equipments of English society are rusting from disuse.

And so American society finds itself thrown on its own resources. And, whether it be for an institution or a nation or an individual, there can be nothing more wholesome or invigorating than the condition of self-reliance.



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Every gallery which owned or could borrow a Blakelock placed it on exhibition during April. The "Sunset," at the Macbeth Gallery, follows Blakelock's favorite theme, a wonderful patterning of dark trees against a brilliant sky

A

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T

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New York Public Library. Print gallery; portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and engravings. **Stuart Gallery:** Alexander W. Drake Memorial exhibition of wood engravings, for an indefinite period. **Exhibition of Shakespeariana,** until May 31.

Regnard Galleries. Opening exhibition of Dutch and Flemish paintings, for an indefinite period.

ART NOTES

FOOD for thought on the subject of the ironies involved in the relations of art to finance, is offered in the sudden and sensational revival of interest in Blakelock which followed the sale of his "Moonlight" (from the Catholina Lambert collection) to the Toledo Museum for the sum of twenty thousand dollars.

It is true that Blakelock's works have been admired by a certain limited circle, from the time that Blakelock was a frail and struggling artist among them. His position in the ranks of American artists was high and was so recognized; had it been otherwise, no museum would have paid so sensational a price for even the finest of his works. To the great public, however, the name of Blakelock was almost unknown, and it had never occurred to even the connoisseurs who realized something of the value of the works which they had purchased for infinitesimal prices, to alter the conditions which forced the artist to live as a public charge in the Middletown Hospital for the Insane, deprived of even the means of painting, while his family suffered in dire poverty. It is encouraging to note,

however, that the present interest is to be turned to the advantage of the artist and is not to prove a benefit only to the present owners of his paintings, who see the works they possess appreciate by thousands of dollars.

"THE ARTISTIC TEMPERAMENT"

The story of Blakelock is the not unusual story of a painter in whom artistic gift of very high quality is combined with a total lack of business ability,—one might almost say, of practical sense. Thus, though an able and prolific painter, Blakelock was never able to escape from the agonizing pressure of poverty. This unremitting struggle had the effect of intensifying a natural nervousness of temperament or, possibly, of developing a latent tendency to insanity, and some fifteen years ago Blakelock became hopelessly insane and was sent to the Middletown Asylum. While it is improbable that the artist will ever become wholly normal again, he has greatly improved in recent years, and now that the sensational sale of one of his paintings has brought his name prominently before the public, an earnest attempt is being made to raise a fund sufficient to support him and his family in comfort and to give him every possible opportunity to recover the gift so long lost. To this fund were given the proceeds of the largest of the recent Blakelock exhibitions, that which was held at the Reinhardt Galleries and which included the now famous "Moonlight."

BLAKELOCK AS AN ARTIST

In art tradition, Blakelock belongs to that American school which was strongly influenced by the Barbizon men, especially by Diaz and Rousseau, and which includes such men as Ranger, Ryder, Ballard Williams, and, in certain phases, Daingerfield. These men are less interested in an actual transcript of nature, than in the portrayal of an arranged nature which lends itself to finely balanced compositions and beautiful patternings of light and dark, to the emphasis of a definite emotion. All these artists make much of the actual medium,—of the beauty of paint as paint, and by repeated glazes and varnishes they give to their canvases something of the surface quality of beautiful lacquer.

With few exceptions, Blakelock's canvases follow a single plan,—a lighted sky, sometimes brilliant, sometimes merely clear, against which dark trees rising from a dark foreground are silhouetted in beautiful patterns.

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PARIS TAKES THOUGHT OF THE TRAVELER

(Continued from page 45)

The handle, the end of the stock, and the tips of the ribs are made of this blue stone.

The short thick umbrella with the leather wrist strap is, however, the most practical. When not needed, it may be packed in a trunk, and in walking it swings from the wrist, leaving the hand free for the bag which must so often be carried, owing to the feminine lack of pockets.

TRAVELING ON THE CONTINENT

Traveling on the Continent is not what it was before the war. The passport is now more important than the ticket, and the safe-conduct more essential than either; and one travels always with a pocketful of one's own photographs, ready to be stuck on to some new variety of passport whenever it may be demanded. That a bag in the hand is worth two trunks on a station platform "somewhere" in France, is a statement daily demonstrated by the traveler. If the bag is heavy, so much the worse, for porters are few, and the few "far between."

The railway carriages are comfortably marked for six people, but eight or ten or even more are crowded somehow into a single first-class compartment. The corridors of the trains are stacked with luggage and crowded with passengers, standing, sitting, or lying on the floor. They are soldiers, often, and one may count a dozen "crosses of honor" in a single corridor.

The sleeping-car is, of course, less crowded, but there are attendant disadvantages even here. One may be comfortably tucked into a lower berth in the tiny compartment and be roused at some station in the middle of the night by the furious grumbling of an English major-general whose ticket calls for the berth above one's shrinking head; and one lies there, quaking, for a half-hour while he is storming up and down the corridor outside. As an officer and gentleman, he refuses to drive a woman out of her berth in the middle of the night, and, by the same token (not being accustomed to the sleeping-cars of America), he can't come in. So it ends by one's thanking the guardian stars that one was there first. After all, it is the fortune of war.

Just as all signs fail in time of drought, so do time-tables become more or less meaningless in war-time. Taking the train for Pau, for instance, one is shifted in most casual fashion off the main line, and the train creaks and rumbles through unknown villages or stops for hours at some little station while "goods" trains without number crawl by. One hungers and thirsts in vain, consults watch and guard with equal frequency, and then resigns oneself with what grace it is possible to muster.

Except for the slight flurry caused by the arrival of the Serbian prince, Paris, outwardly, is tranquil and dull. The Parisian dreams hopefully of the palms of peace instead of the panoply of war, of lantern-lit gardens along the Champs-Élysées, and the thud of hoofs at Longchamp, but it all seems very far away.

Taxicabs are still none too numerous, and there appears to be a lack of motor oil which is most annoying. The engine of even the most promising taxi has a way of going quietly to sleep by the wayside, and one is obliged to scramble out and search for another dingy vehicle (they are all dingy now), only to be treated to the same experience.

The "bridge teas," which have recently been inaugurated at the Ritz, have proven very profitable for the charity to which the proceeds are devoted. Among last Saturday's players (bridge is

played each Saturday afternoon) were the Marquise de Talleyrand-Périgord, the Marquise de Castéja, Mrs. Ridgely Carter, and several other members of the American colony in Paris. It is a bit surprising to see any one again taking an interest in bridge after several tango seasons, but for charity it is even possible to play bridge; and at least it is a change from the workrooms and bazaars, from which we have fairly suffered of late.

"I will gladly give money," said an American woman in Paris recently, "if only I don't have to take something for it. I'm sick of mufflers and woolly dolls. And she opened a closet door; within, the shelves were literally piled with knitted garments, shapeless objects of doubtful usefulness, pop-eyed Polish dolls, peasant dolls, and dolls of every nationality and costume, and all crowded together on the shelves.

OH, FOR A PRACTICAL WORKROOM

"I have at least a hundred bags," and an adjoining closet door revealed at least that many. "You might put a doll in each sack and drown them in the Seine," I suggested. "Then I'd have to buy more," she said. "No, I prefer to give money," and she produced a bank note.

Now, it is true that every one in Paris has enough and more than enough of dolls. The doll industry has been somewhat more than over-productive. We have passed successively through the doll phase, the box phase, and the bag period, and now, if we must buy, we long for something new. Why does not some workroom make pretty maid's aprons, or, to be more discreet, pretty aprons for house-maids? Why not found a workroom where mending might be neatly and expeditiously done, and buttons sewn on so that they never come off again? Why not teach the workers to mend rugs well, or to weave ragrugs and make curtains? It is regrettable that the homely useful things are often lost sight of in the efforts to provide women with a "lady-like" occupation.

The trumpeters who announced from the high gallery of the Trocadéro the beginning of the performance at the "Gala des Arts," some days ago, were not the least appreciated of those who contributed to the entertainment of the friends of the widows and orphans of those students and former students of the Ecole Nationale Supérieure des Beaux-Arts, who have fallen on the field of honor. The great hall of the Trocadéro was crowded. Madeleine Roch, who recites so dramatically Paul Déroulède's great poem "En Avant," lent her thrilling voice again on this occasion. Besides, there were Georges Berr, Marie Leconte, and Albert Lambert of the Comédie Française, and Mlle. Brozia of the Paris Opéra, who appeared in a scene from "Thais."

Mlle. Brozia was clad in a jewel-studded gown and wore over her shoulder a long trailing gold-embroidered scarf of brilliant red chiffon. Jewels bound her hair and a great jeweled serpent clasped her right arm above the elbow. Pearls dripped from the jeweled bracelets at her wrists, pearls swung from jeweled chains. Jewels bound her waist and gleamed from her white fingers. In short, had the stones been genuine, the fair Brozia must have worn on her person half the wealth of the Indies.

It was most pleasantly surprising to see on the program the name of Vanni Marcoux, whose loss we had mourned following an announcement of months ago that he had been killed at the beginning of the war. Most interesting on the program was the exceedingly clever impersonation of Voltaire by Signoret.

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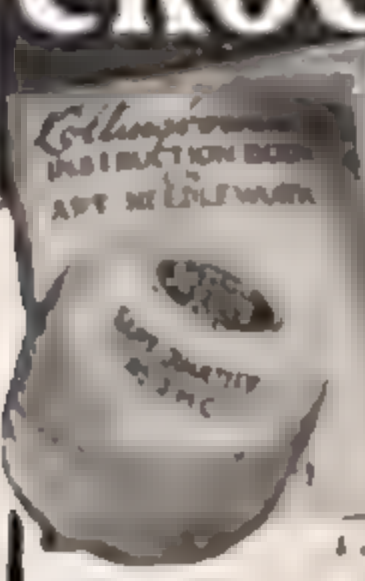
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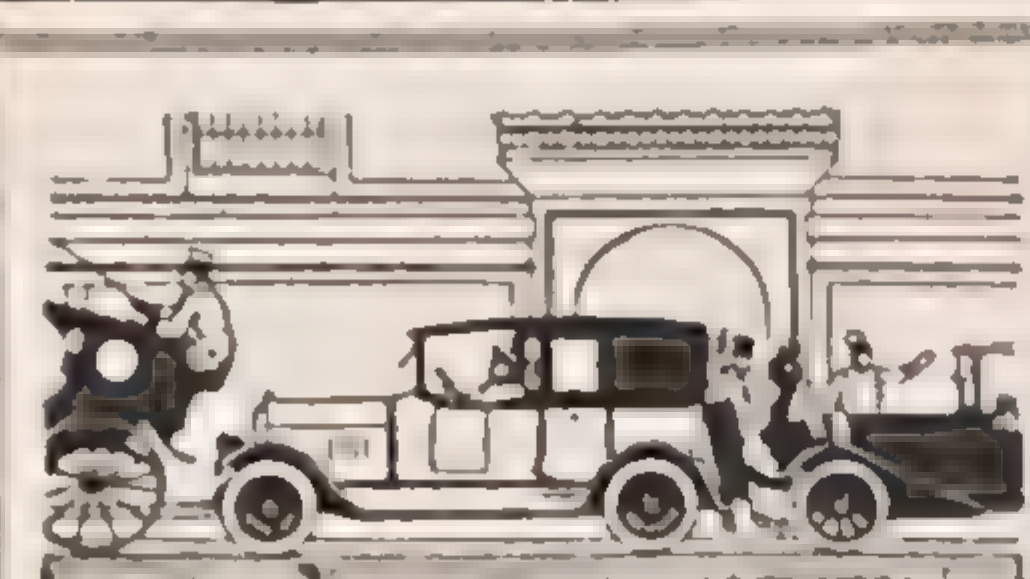
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FROCK OF
HANDKER-
CHIEF
LINEN
OR COTTON
VOILE.

Organdie collar and
cuffs—daintily applied
by hand, giving that
inimitable chic and
charm.

Numerous other distinc-
tive models in Lingerie
frocks and Blouses. Made
to individual measure.



INDIVIDUALITY IN MODES
—and SERVICE



MME KATHRYN'S
"BEAUTY HINTS"

Booklet on request

Patrons comment on our wonderful scientific
facial treatment:

Adelina Patti—"The beneficial results of
your specialty are most gratifying."

Mme. Telfer, Paris—"I look like a young
girl without those horrid wrinkles."

Mrs. Mendelson, London—"I can never
thank you enough for removing that scar."

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tings made me conscious of being ridiculed,
your skill in removing them makes me
intensely happy."

J. C. U. Verona, M. D.—"I will be
happy to give testimony of your skill in re-
moving pittings, scars, wrinkles, sagging
conditions, and all other facial imperfec-
tions."

We invite those interested to call or write
for detailed information regarding our won-
derful method of rejuvenating the features,
and eradicating facial blemishes as practiced
by us for the past 25 years.

Accommodations provided for out of town
patrons.

Try Mme. Kathryn's Specialities:

TITE-TIME ASTRINGENT, - \$2.00
BLACK HEAD LOTION, - \$3.00
LAVENDER CREAM BEAUTIFIER, \$2.00

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Facial and Scalp massage a specialty.

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A "bon voyage" gift both picturesque and useful is a Japa-
nese parasol of blue paper (water-proofed in case of sudden
showers). When closed, it is held together by a ring of jade
green composition; from Iler Shop

THE TRAVELER'S CREDENTIALS

(Continued from page 3)



An oriental combination
of use and beauty is a
Chinese lunch basket with
separate compartments;
from Long Sang Ti Co.

So well had previous ex-
perience trained us to
expect the Colonel and the
concomitant Countess,
that their appearance at
the little spa, where we are
spending six weeks of this
spring, seemed in the na-
ture of a natural phenom-
enon. But in truth it is a
super-Colonel and a super-
Countess who have ap-
peared this season. Never,
says Davis, was there such
perfection of luggage.
Poor Davis! Her loyalty
is sadly strained, for she is
compelled to admit that
the army (which is recover-
ing from an all-but-fatal
wound) must inevitably
surrender, such is the affinity of the
Colonel's luggage for that of Madame la
Comtesse. However, Davis has suc-
ceeded in rivaling Mademoiselle Céleste
somewhat, perhaps because Parker, the
orderly, recognizes that Davis has a
thrifty soul and suspects the existence of
a tidy little sum to her credit in that land
of gold and promise across the Atlantic,—
a land to which he and his master once
made a memorable journey.

Owing to this partiality from Parker,
Davis has picked up some interesting sug-
gestions for the traveling outfit. She de-
scribed to me, on the second day of the
Colonel's stay, a most novel and compact

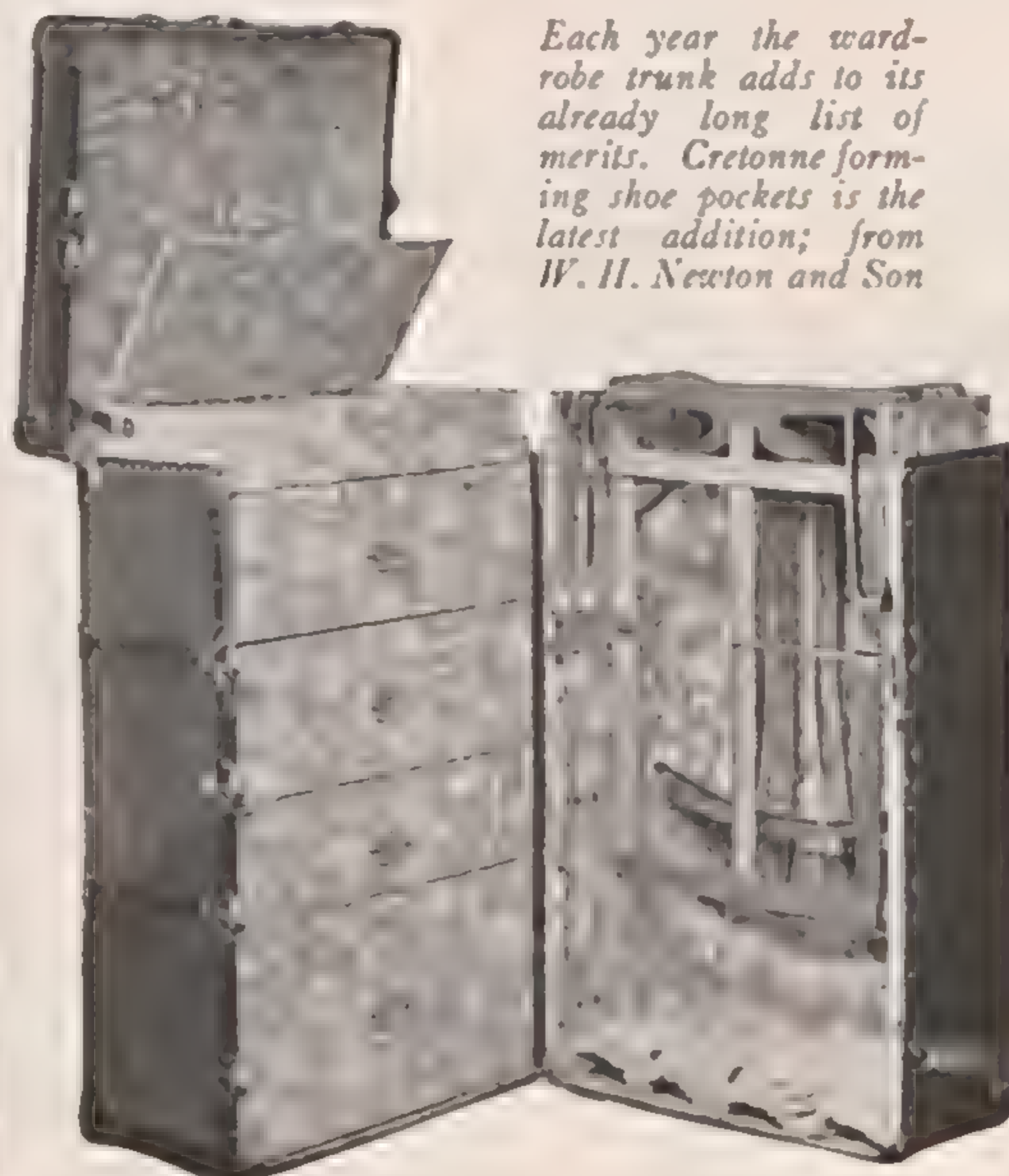
leather case out of which
Parker took a pair of
French ivory brushes, with
handles that fold when
packed and open when in
use, and a comb arranged
so as to fold in two; such
an ingenious convenience
for use while traveling ap-
peals to Davis by its econ-
omy of both space and
weight. Davis undergoes
real suffering when we
have to pay for over-
weight luggage, and is a
wet blanket to one's im-
pulses to pick up attrac-
tive but possibly bulky
souvenirs.

Under the pretense of
looking up novelties for
Christmas and birthday gifts to the men
of the family, however, Davis is really
giving too much thought to these mascu-
line details. Yesterday, she waxed elo-
quent over a leather shaving case (of the
Colonel's, of course) with a blade for each
day, marked so that no blade shall be used
twice. This had been picked up in Amer-
ica, the country of invention and inge-
nuity, and it preserves the temper of both
master and man, so Parker says. He also
told Davis that when we return to
America she can get a cowhide leather
purse which, when opened, discloses a
metal band to which are attached chains
on which all the keys may be suspended.

We shall certainly in-
vest in one, as it will be a
saving to our own nerves,
to say nothing of those
of the customs officers,
which wear to ribbons
while Davis is going
through her bunch of un-
marked keys; but then,
she must have one weak-
ness, poor dear, or one
would have the melan-
choly task of ordering a
wreath of immortelles.

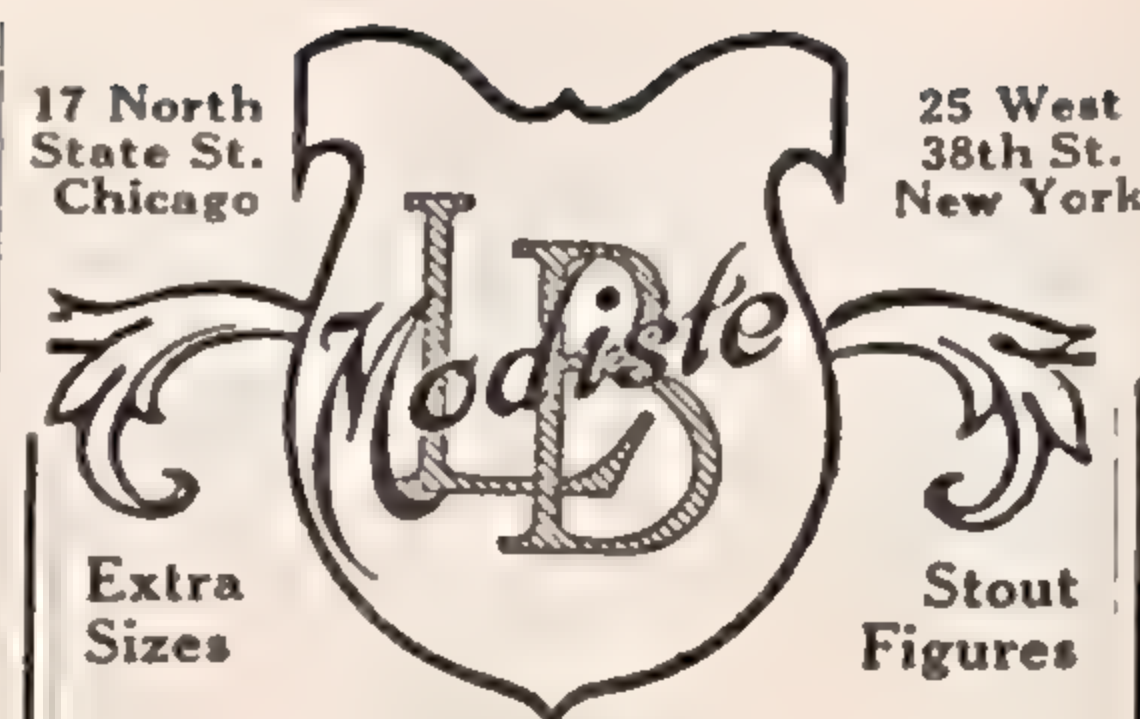
When it is suggested
that such interest in the
Colonel's luggage is not
unconnected with Par-
ker, Davis, with a scath-
ing sniff, calls to mind a
sad recent experience in
trying to find presents for
the men at home. What
could have been more
natural after traveling
in the West Indies, that
land of tobacco, than to
return with several
brands of cigars to make
glad the heart of man?

(Continued on page 136)



Each year the ward-
robe trunk adds to its
already long list of
merits. Cretonne form-
ing shoe pockets is the
latest addition; from
W. H. Newton and Son

17 North
State St.
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**Extra Size or
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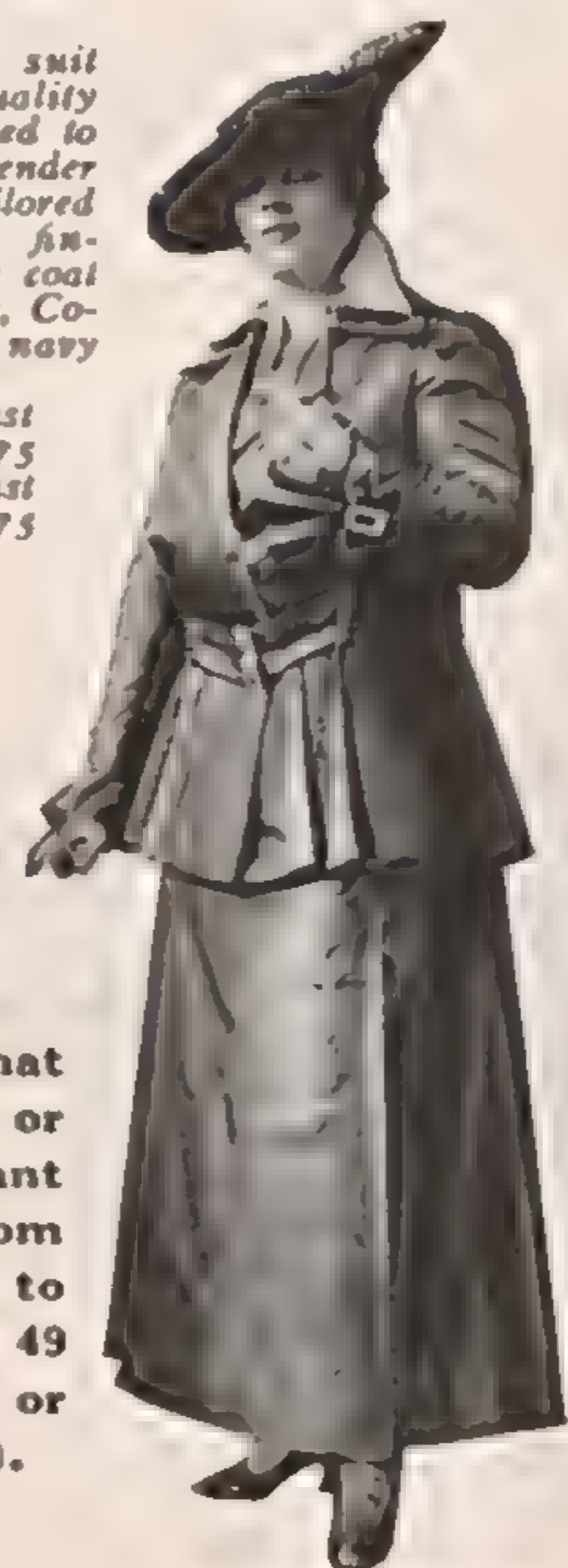
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apparel characterizing youthful lines
as well as matronly styles, with
trimmings cleverly manipulated to
give slender lines and individuality.

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of superior quality
taffeta. Designed to
give youthful, slender
lines. Hand tailored
and beautifully fin-
ished throughout; coat
silk lined. Grey, Co-
penhagen blue, navy
or black.

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Special 44.75
52 to 56 bust
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can fit you from
stock—35 1/2 to
58 bust, 30 to 49
waist (long or
short waisted).

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every item of apparel for Stout Figures.

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ORDINARY WEAR



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comfort, abdominal support,
normal appearance, protection
for child. Ordinary Corsets on
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Angel Food Cake Eight inches square
Five inches high
I teach you to make them. Also other cakes. They
bring \$2.00 per loaf—profit \$1.50. My methods are
original and different. Never fails. Particulars free.
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Artistic in design are these Photograph Frames of carved wood with antique gold finish. Fitted with glass and back ready for photograph. Sizes (inside measurements) 4 x 6, 5 x 7, 5 x 8, 6 x 8, 6 x 9, 7 x 9, 7 x 10, 7 x 11, 8 x 10.

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Sent Prepaid.

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Established 1856

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Before any SAN-TOX Druggist placed SAN-TOX on his shelves he was required to rigidly investigate the entire line of more than 125 items and by so doing thoroughly satisfy himself that each one will substantiate his personal guarantee.

You will know the one "best" drug store in your locality by the sign of the Nurse on the window. Go there for all your toilet requisites and household preparations. The SAN-TOX Druggist will cheerfully refund the price of any SAN-TOX item which does not satisfy you in every particular.

THE DEPREE CHEMICAL CO.
CHICAGO ILLINOIS



THE man or woman at the steering wheel cannot always stop or slow down in time to prevent the wheels of the car from suddenly dropping into a hole or coming into abrupt contact with a rise or bump in the road. This is especially true at night.

The resultant jar often breaks a spring and it is always uncomfortable for those in the car.

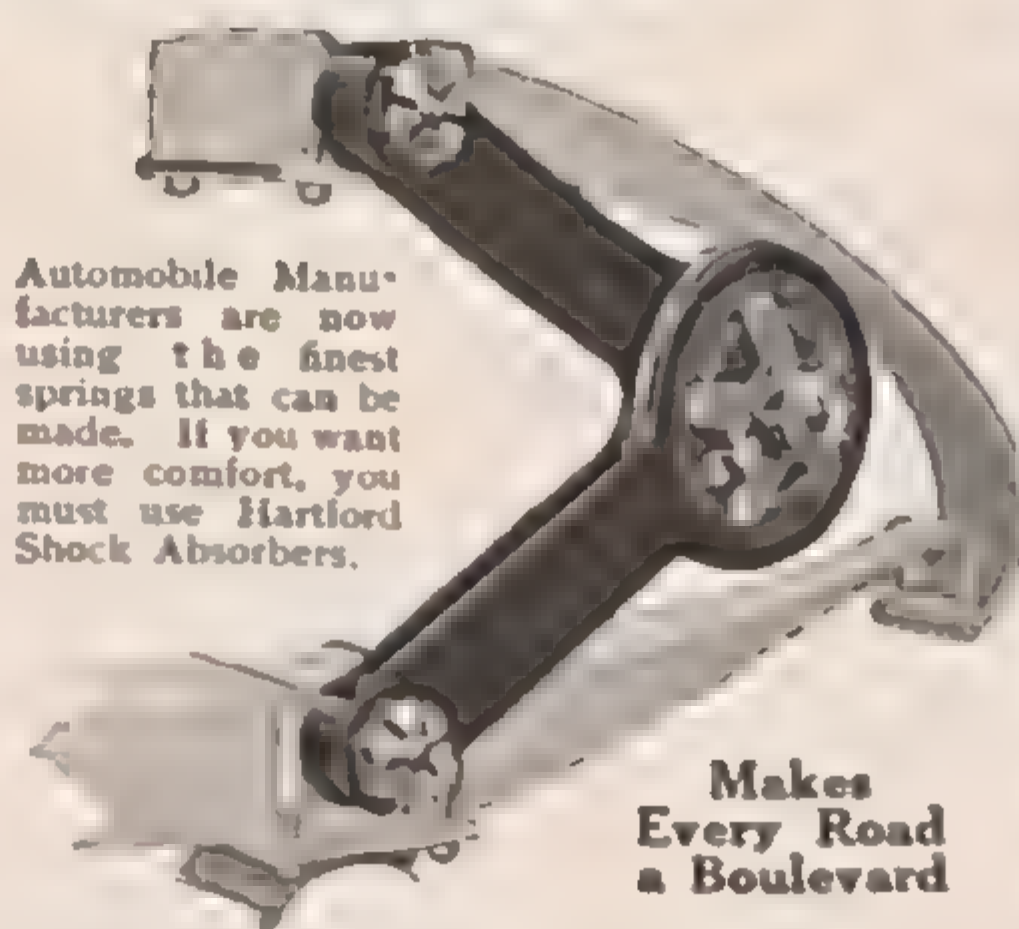
When the springs of an automobile are controlled by the

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sudden jolt does not precipitate violent contraction or recoil of the springs. The body of the car is never driven upward, therefore it cannot drop violently and pound springs against axles.

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Mme. Cornelia will design, cut and fit to your measurements a gown ready to be finished at home by yourself or a visiting seamstress. Old materials can be remodeled to the prevailing mode. New materials may be entrusted to her with the utmost confidence.

ANY GOWN OR SKETCH ACCURATELY COPIED BY A COMPETENT DESIGNER OF FIFTEEN YEARS' EXPERIENCE

Send her your measurements with materials and the gown will be returned to you put together on girdle foundations ready to finish by hand. If your materials for any reason can not be utilized Mme. Cornelia will return them, carriage paid.

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single line—10¢ each additional line Latest Engravers' Lettering. Best Quality and Proper Size Card Order Style Lettering by Number.

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Other styles of lettering if desired. Our work is beautiful. Meets every social requirement. No plate. If not satisfactory money returned. Cash with order. We pay delivery charges. Orders completed in five hours. Neat card cases, 25¢.

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Individuality in Foot Wear

is the keynote of smartness in shoe fashions today. We make your shoes to your order just as a Tailor makes your gown—to suit your ideas and taste.

Any Style—any Materials—any Colors, to match any costume.

No. 44—Fancy afternoon pump in white kid or any other color material. Price \$18.00.

Write for booklet of models and self measurement instructions.

E. HAYES

9 West 29th Street New York

Diamond Wedding and Guard Rings



No. 5177 Half circle
(12 diamonds) \$55.00

No. 5176 Circle of diamonds
(20 diamonds) \$90.00



No. 5217 Half circle
(12 diamonds) \$38.00

No. 5216 Circle of diamonds
(18 diamonds) \$125.00

No. 5218 Circle of diamonds,
flexible ring (18 diamonds) \$175.00

These platinum rings are set with diamonds of superior quality. Sent anywhere in the United States on receipt of price. When ordering, state finger size.

Theodore A. Kohn & Son
Diamonds
The finest grades only
321 Fifth Avenue
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THE MYOPIA

Another one of the celebrated Golflex models. A splendid spring walking, shopping or motoring suit can be had in an endless range of plain colors, as well as the many beater mixtures.

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Bell-shaped Optic Crystal in a dainty new cutting.

Goblets.....	\$5.60 doz.
Cocktail Glasses.....	4.50 "
Saucer Champagnes....	5.60 "
Claret Glasses.....	5.00 "
Cordial Glasses.....	4.30 "
Set of 60 pieces.....	25.00

Other Glasses in this design
at corresponding prices.



Open-stock Dinner Service in a novel Japanese decoration in colors; 108 pieces, complete.....\$40.45

Other Open-stock Services, 108 pieces, at \$21.70 to \$679.80



Imported Rock Crystal Service in the new, fashionable shapes.

Goblets.....	\$25.00 doz.
Cocktail Glasses.....	23.50 "
Saucer Champagnes....	25.00 "
Claret Glasses.....	23.75 "
Cordial Glasses.....	18.50 "
Set of 60 pieces.....	115.75

Other Glasses in this design
at corresponding prices.

Other 60-piece Crystal Sets
at \$5.40 to \$470.00

THE TRAVELER'S CREDENTIALS

(Continued from page 134)

But it is discouraging to have my masculine relatives, embrace me with tears in their eyes, after the first puff, and beg me never to do it again. But Davis thinks the Colonel's humidor would make a delightful gift. It is of elephant skin, lined with aluminum pierced with holes to admit the necessary moisture from the sponge; on closing, it is completely airtight. A compact case of elephant skin is another treasured possession of the Colonel's for it holds four of his favorite brand of cigars, besides cigarettes, and yet does not "spoil his figure, by George!"

Davis suggests that a jewel case of elephant skin lined with mocha would make a nice bridge prize, as Parker says that it prevents the mislaying of studs and scarf pins and consequently prevents an abandonment of use of the English tongue.

The Colonel's steamer trunk has a flap that lets down, exposing two drawers which may be opened without moving the trunk out into the room. This is another novelty, and one must admit that the pigskin kit bag with its substantial straps, and the portmanteau, fitted to hold the complete tennis outfit, racquet, flannels, boots, and all the rest, are very practical and smart details of luggage.

It was necessary to remind Davis that Madame's luggage should really attract some attention from two spinsters so far from home. This brought Davis up short, and she began to describe some of the feminine novelties. She acknowledged that Céleste had shown a fascinating shoe trunk, each tray of which was smartly divided into compartments for each pair of shoes, while the whole trunk was lined with Canton flannel. Céleste says that when they are going to some château and the Countess really considers her boots and shoes seriously, Yantorny's shoe boxes are used for this important part of her costumes. These are lined with black velvet

and equipped with cunningly contrived trees, on which the footgear is fitted and carefully protected with chamois leather.

As Madame la Comtesse is fastidious about every detail, she is provided while traveling with a useful novelty in the form of a leather case containing a glass, folding tooth-brush, and tooth-powder holder, all in French ivory. This seemed to belong to a small collapsible dressing-bag which was not fitted. Such a bag is light and makes one independent of porters, who are often difficult to find in these small places.

Davis, on her part, displayed my clever writing portfolio which, when closed, resembles a somewhat large hand-bag; it opens to disclose a blotter, pencil, fountain pen, calendar, stamp box, and pockets for necessary stationery, all protected from the curiosity of hotel servants by a lock. The shape of this clever portfolio makes it easy to carry, and it is ideal for writing on train or steamer.

We have wandered far, Davis and I, and Davis, from long experience and deep study of her favorite science, sums up the ethics of luggage. She demands condensation ("remember the excess luggage robbery"), severe lines, conservative colors, inconspicuous marking, and "Heaven forbid," says she, "any more labels than those necessary for the immediate journey." Like every careful servant, Davis makes it a first duty on arriving at each destination to remove with alcohol every label which we have acquired.

One could write on forever on this subject of the ethics of travel, but alas, here is Davis with the hot water!

Note:—Vogue will supply, on request, the names of the firms which sell the articles described here and illustrated on pages 38, 39, and 134, and the prices; or the Shopping Department of Vogue will buy the articles without extra charge.

THE TAMED TROPICS

(Continued from page 37)

In an old house in Honolulu, archives hold the record of the "Brig Thaddeus," which sailed from New England in 1819. After a sail of a hundred and fifty days around Cape Horn, they landed—a band of seventeen. Among them were two clergymen, a doctor, a printer, and a farmer. With great care, the details are recorded from the day they set sail, even to the appetizing menu of the first dinner on board, which was doubtless the menu of all the other days on board:

*Boiled beef and pork
Boiled pudding made of salt crackers
Cider for drink*

The Hawaiian king gave them land, thus leading them to make their adopted country a permanent home. Their descendants are now among the prominent citizens of Honolulu.

The history of this new American territory is a varied one. From 1739, when the islands were united under Kamehameha the Great, to 1898, when the Stars and Stripes were raised over the former palace, one change succeeded another. Had ex-Queen Liliuokalani kept faith with her people and the United States, she might still be a reigning queen. However, it was not a bad exchange from cares of state and a tottering throne to a luxurious bungalow, where she receives each week in semi-regal state. A "Who's Who in Honolulu" would be a great help to the visitor who attends the governor's garden fête. In the mixture of races, he is often confused as to which are the reception committee, which guests, and which servants.

The Americans are the hospitable hostesses of this mid-Pacific city. With truly Arabian hospitality they entertain their friends, welcoming them informally to their delightful home life and guiding them to the wonderful motor rides for which Honolulu is famous. One may motor along the shore to Old Mountain Head, an extinct volcano standing dark and foreboding, with its fortifications half hidden by the foliage; or through Moana Valley, where a fading rainbow against Mt. Tantalus often indicates a shower while the sun is shining on the shore.

But most wonderful of all is the seven-mile ride inland to the famous Nuuanu Pali or cliff, where Kamehameha the Great drove the Oahuan army over the cliff, two thousand feet in height, and by this simple process became King of the Hawaiian Islands. The road leads along the Nuuanu Valley higher and higher until suddenly it turns, and before one lies the wild splendor of the windward coast, where one can not stand up against the wind. Far below lies the city, green and peaceful in the sunlight. On one side, Mountain Head stands guard and huge breakers roll in at Waikiki; on the other side, jagged peaks are half obscured by drifting clouds, while below are the great gray rocks of the chasm. For all these things the Pali is one of the scenic wonders of the world, and yet it is not the most lasting memory of Honolulu. To think of that fair land is to think of the Hawaiian welcome, to picture its waving palms, its flowers, its waves, to hear its music, and to feel again the balmy air of the "heaven-born" climate of the South Seas.

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Creme grain cowhide or black English morocco, 18 inches; moire silk lining (green or blue); 12 toilet fittings of white celluloid. Other Bains' Fitted Suit Cases up to \$100.



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Black English morocco, or black crepe grain; 15 inches; fitted with 10 white celluloid toilet requisites.

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Write for our Illustrated Book of Wardrobe Trunks—Gratis.

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mother and menace the health of the little folks and the aged! Safeguard your home forever by putting in an outfit of

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WHEN hunting or fishing, exposed to the elements, a hot drink from Thermos on a cold wet day adds greatly to your enjoyment and comfort.

FILL your Thermos bottle with coffee, tea or chocolate, and an invigorating drink, hot or cold, is ready any time, anywhere.

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35-37 West 31st Street, New York

Factory:
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Summers in the Atlantic;
romance of the sea, the
thrill of its wonderful air.

Ideal Vacation Life

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KEW-BAN



Q-ban is the superb hair tonic—the choice of gentlewomen. It makes beautiful, lustrous, healthy hair in abundance. It is simple to use. Along with wholesome air and warm sunshine, frequent washing with a pure soap, followed by a brisk rubbing of the scalp and the application of a stimulating tonic.

Q-ban the perfect tonic will send the red blood coursing through the scalp, invigorating the tissues, thus giving new life to the hair.

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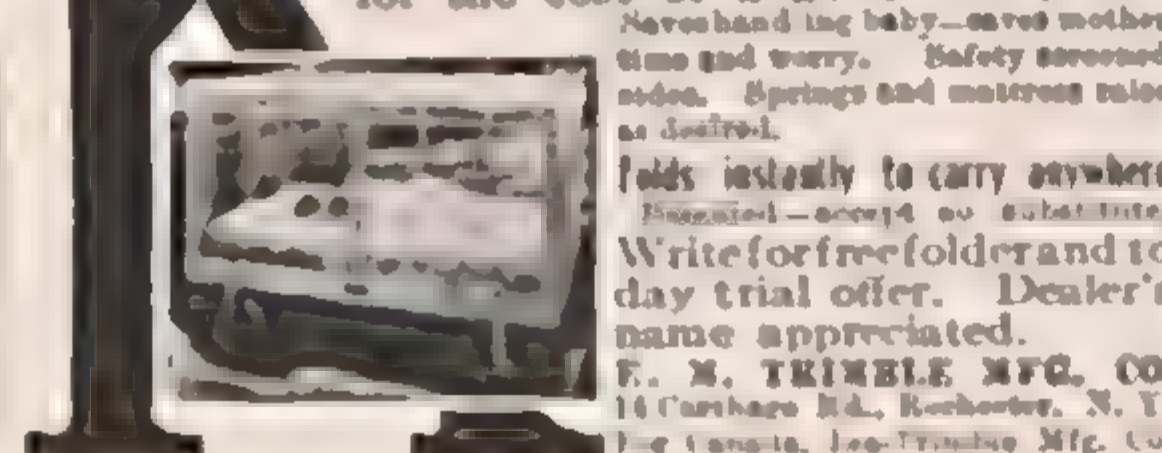
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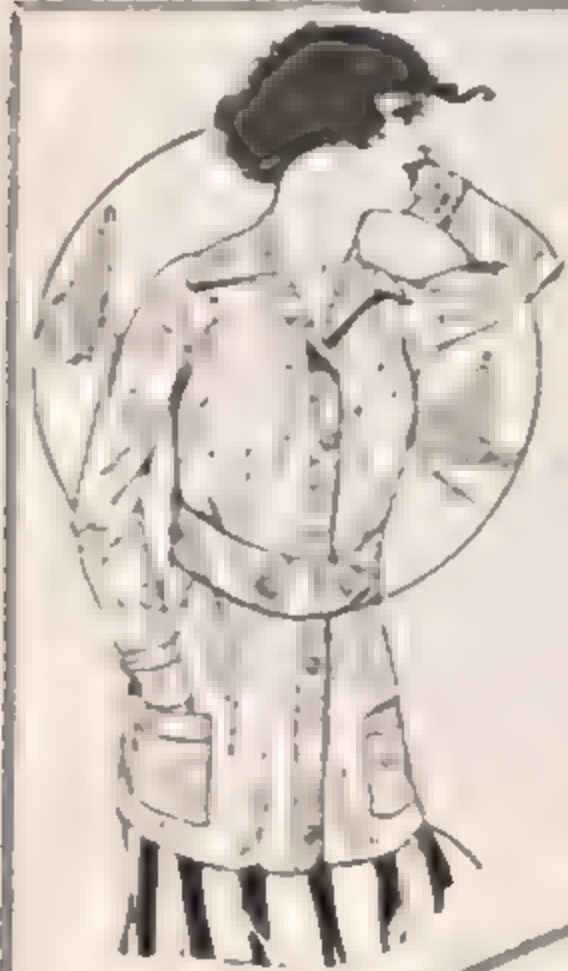
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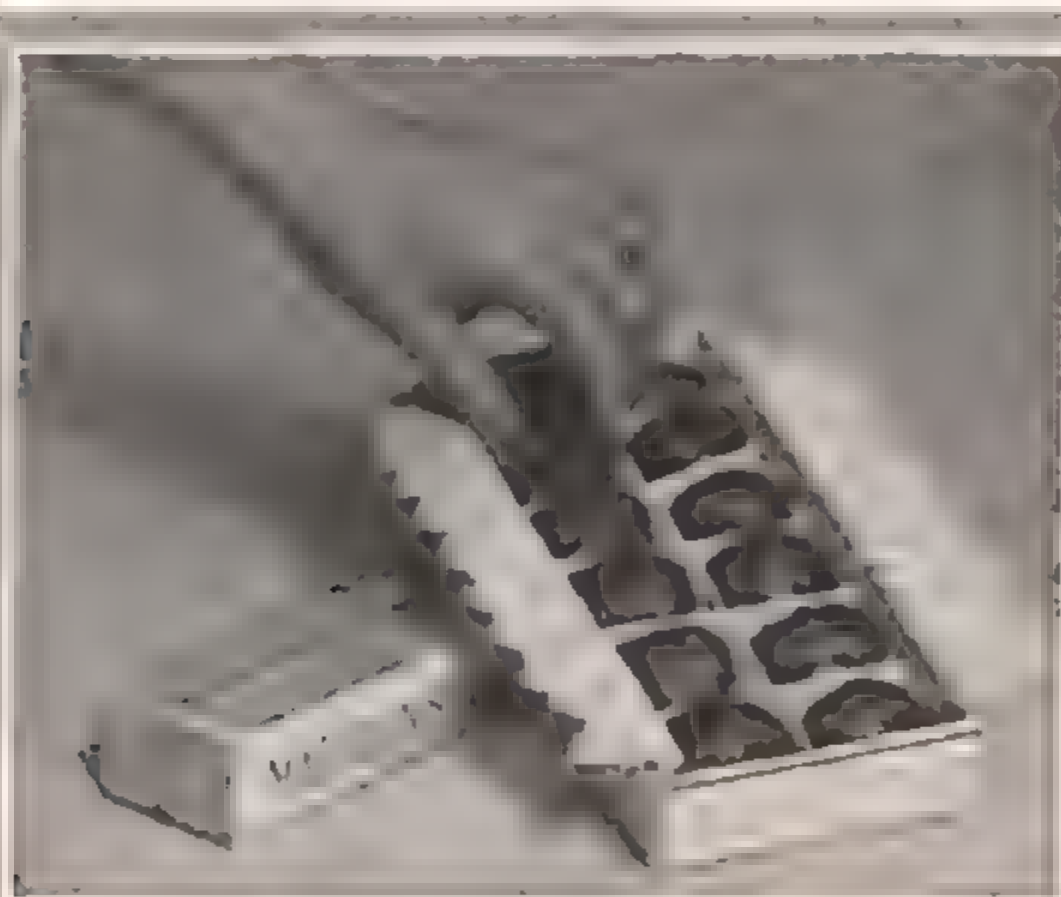
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An art connoisseur of fame international, who to his friends is known also as an epicure, observed that

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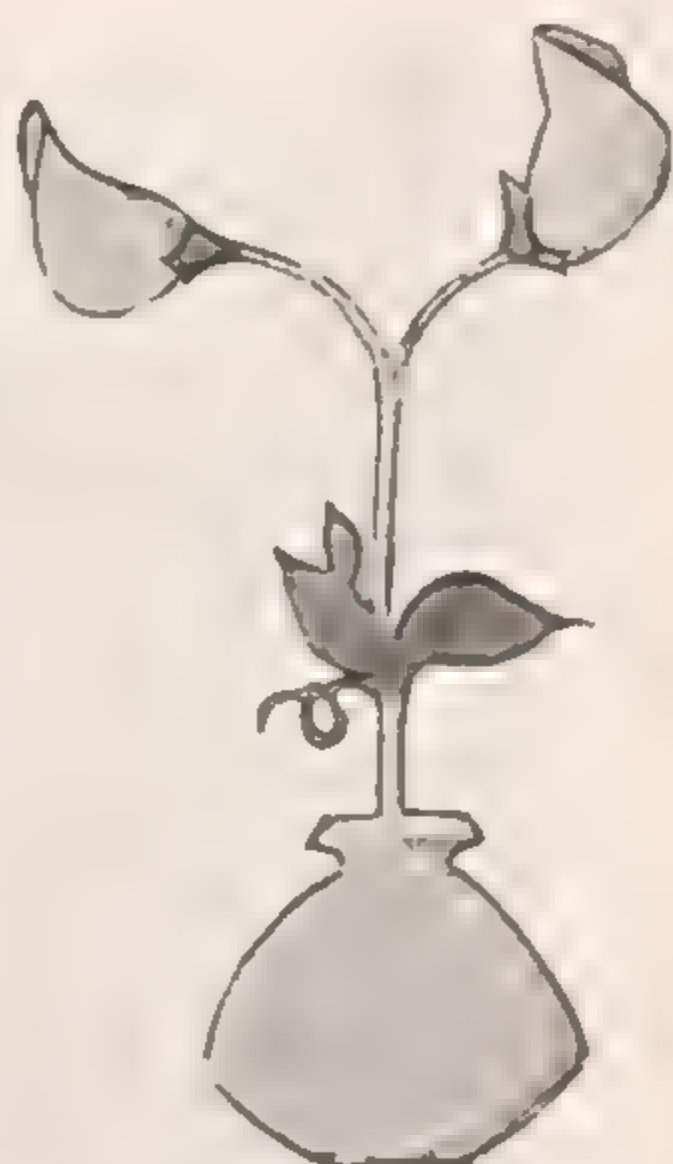
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G. B. RAFFETTO
408 West 13th St., New York City

A WALK IN BOND STREET

(Continued from page 75)



A flower to bloom the year around on one's desk is a sweet pea of pink Siberian orlet and white onyx, with jade leaves and rock crystal stems and vase



Even when Bond Street thinks of evening bags, it thinks in terms of Scotch Highlanders; though the bag be of bright beads, it is like a sporran

old orders are fancies of the moment. Which reminds me that one of my jewelers is sending engagement rings in boxes made in the form of miniature officers' caps, lined with ivory satin,—a sapphire from one of "The Blues," for example. Naturally, with the growing taste for the Russian enamels, I am showing bibelots for dressing-tables and writing-tables in this exquisite work more than in anything else. Russian enamel and rock crystal, these are the popular materials for the artist-craftsman of to-day.

THE RETURN OF THE VICTORIAN

"Victorianism" is upon the Street. Only two frocks can be shown to-day in a space that once held six; as our minds broaden, so do our modes. The new bags are bouffant and flaring like the skirts, and as the gown grows broader the parasols shrink timidly, the fans dwindle to a coquettish nothing, and the petticoats come once more into their own. Not since I made them for the young Princess of Wales in 1865, has Bond Street experienced such petticoat poetry as to-day. Here is a vision called "Mille-fleurs"—all ripples of pastel tinted chiffon,—the prettiest trifle a graceful woman ever stepped into. I got it straight from a Nattier in the Wallace Collection. And the very next day they put it (the Nattier, not the petticoat) in the cellar.

"But you can see I'm busy, can't you? I am not an object of alarm, even though I have over forty shops 'To Let.' So long as men buy jewels for women and shoot game and lose their hearts to art prints and first editions and old paintings and count tobacco as first of the Seven Deadly Necessities, and so long as women love antique laces and orchids and French sweets and strings of pearls and silk stockings thinner than Bible paper—so long, in fact, as the kaleidoscope of luxury continues its glittering revolutions, the Street's all right.

ANNALS OF BOND STREET

"If you can stand a bit of history, Bond Street, by the way, occupies the site of the palace of the great Earl of Clarendon, grandfather of two English queens. On his disgrace, it passed to the Duke of Albemarle, who sold it to Sir Thomas Bond, Comptroller to Henrietta Maria. Bond began to build his famous street in the year 1683."

The old thoroughfare can flow on in this strain for ever. In war-time it is quite as much an inexhaustible source of variety and enticement as in the old days when "Picc and Bond," not Flanders, was the center of the universe. The crowd has changed, but will any future Bond Street panorama be so picturesque as the panorama to-day, with the crowds of young officers, the drifts and dalliances of carnation-complexioned English girls, and the gay and gorgeous presence of the

Scotties, swinging their kilts and wearing their Glengarry bonnets with a captivation irresistible? The pipers march down toward Piccadilly, a splendid six-foot clan led by a true Wee MacGregor with forget-me-not-blue eyes and a skin like a nectarine. The flower-seller who stands at the corner of Clifford Street is a violet-and-daffodil-laden goddess in a clean starched apron; her sailor hat is new, and her hat-pins are gigantic and gorgeous. She and the Gardenia Youth at Piccadilly are rivals of the more audaciously priced and smarter flowershops, and their little bouquets breathe fragrance and beauty at happy intervals along the street. Incidentally, new flowers have appeared in Bond Street since the war, veritable English "buds," with thick blond braids and rosy cheeks and slim straight figures, most smartly costumed. They flit up and down all day with notes and bandboxes and a diverting air of mystery. Let no returned "official" ever replace these charming little messengers of Bond Street.

ALL THINGS TO ALL MEN

Is there any other Street in the world where one can buy so many different kinds of delightful things, see so many delightful people, spend so much delightful money? Are you after clothes?—paintings or prints?—precious stones?—old silver?—old furniture?—old books?—old wines? They're all here. If a toothsome bit interests you, immediately at hand are the King's own game shops, with trout swimming lightly in limpid pools, and temples to Cakes and Ale are most happily adjacent to the temples of Art. Picture feasts are here, too; there are Raemaker's biting cartoons for the moment, modern men and women by the National Portraitists, and one gallery after another of eighteenth century treasures. Before drifting down to the Ritz for luncheon or into one of the Street's own nests for tea, you may graze every point of luxury, greet infinite friends, and see the prettiest ankles, faces, and frivolities in the British Isles.

The sun shines. Above the sounds of the pipes and the whirr of the motors the old call is in the air. Yvette Guilbert put it into song at an English music hall:

*"Madam, will you walk—
Madam, will you talk—
Madam, will you walk—
And talk with me?"*

And whoever they be who heed this call, the street leads them riotously on. If they be rich, it outdoes itself to offer them its most treasured gifts. If they be poor, it is sometimes very wise and kind. A penniless young officer with one of the "buds" on his arm, it hurries along so eagerly from one glittering shop to another that they have no time to remember that those pearls, those priceless laces, are not theirs really. The stuff of imagination it gives them, and the gift goes far.



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The new "CHROME WELD" Furniture fulfills both the practical and decorative requirements of those who would introduce in the environment of their homes a pleasing individuality combined with genuine comfort and utility.

The above illustration—which does but faint justice to the real beauty of "CHROME WELD" Furniture—depicts a Bedroom in our new "CRAFTSMAN" Rooms furnished in Blue "CHROME WELD."

The Gate-leg Desk is \$28; Dresser, \$62; Chair, linen-covered, \$15; Four-post Bed, single, \$32; double, \$36. Other pieces at corresponding prices.

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What are you doing for TODAY PREPAREDNESS which alone can assure our country against any "or" of tomorrow?

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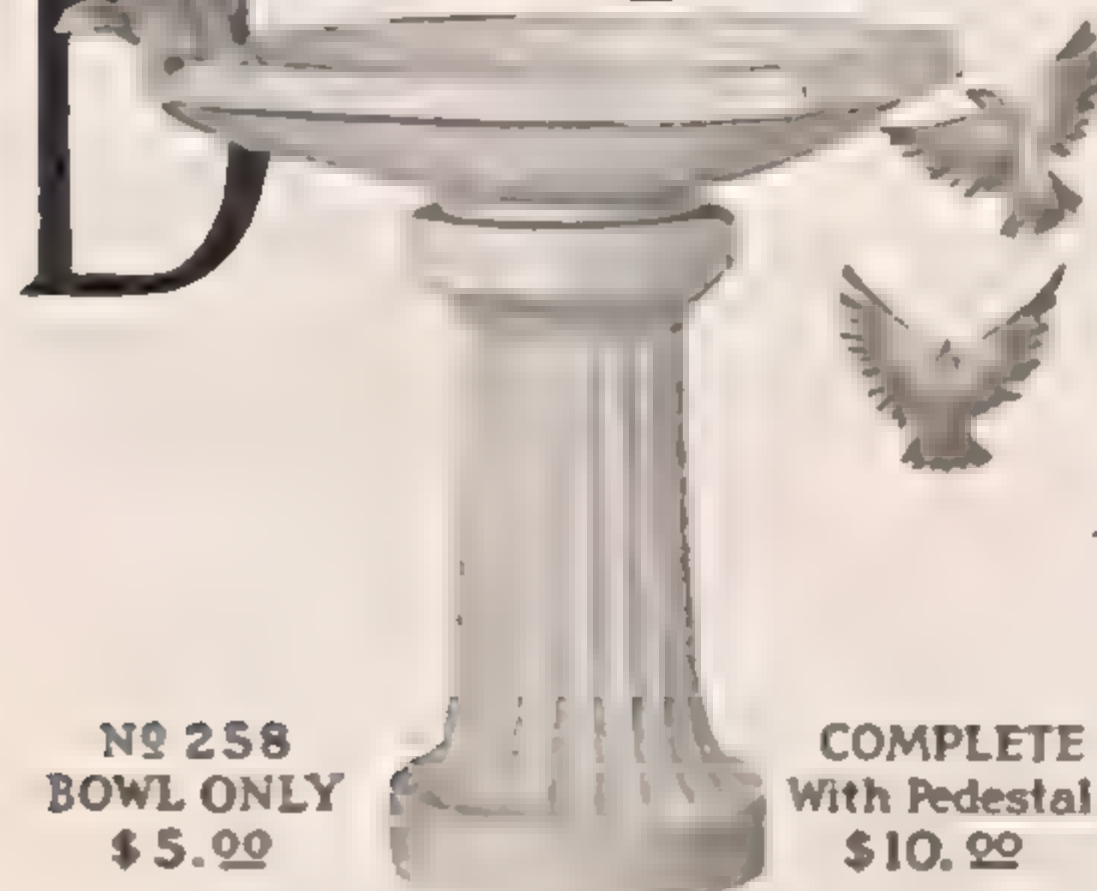
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5-16

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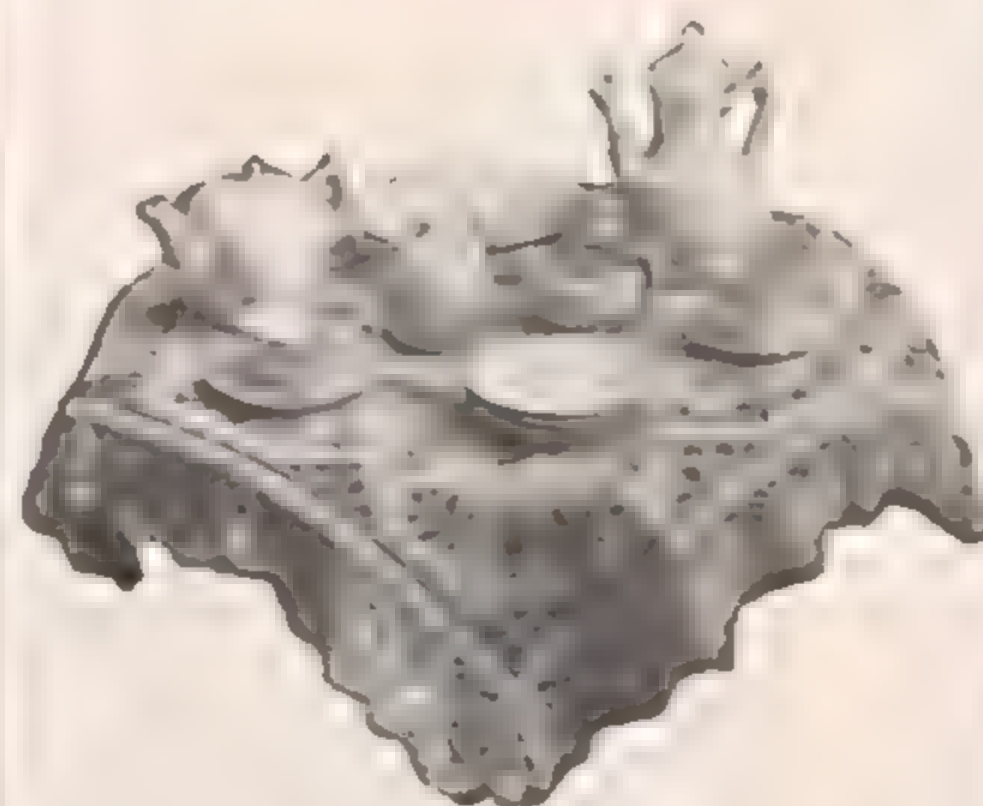
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